

# THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 2299.

LONDON, SATURDAY, NOVEMBER 18, 1871.

PRICE  
THREEPENCE  
REGISTERED AS A NEWSPAPER

## ANTHROPOLOGICAL INSTITUTE OF GREAT BRITAIN AND IRELAND, 4, ST. MARTIN'S-PLACE, Trafalgar-square.

MONDAY, 20th inst., at 8 P.M. Paper to be read—  
'On Anthropological Collections from the Holy Land,' by Captain R. F. Burton, F.R.G.S., late H.M. Consul, Damascus.  
J. FRED. COLLINGWOOD, Secretary.

STATISTICAL SOCIETY.—FIRST MEETING OF 24th SESSION, TUESDAY, 21st November.—Opening Address by President (Dr. W.M. FARR).  
Suggestions for Local Statistics.—Mr. Hammonk.  
Proceedings commence at 7.45 P.M. Discussion at 9 o'clock.  
12, St. James's-square, S.W.

## INSTITUTE OF ACTUARIES.

ANNUAL EXAMINATIONS IN LONDON.  
NOTICE IS HEREBY GIVEN, that the MATRICULATION EXAMINATION of Associates of the Institute will be held on SATURDAY, the 18th; and the SECOND and THIRD YEARS' EXAMINATION on MONDAY, the 19th December, at the Rooms of the Institute, No. 12, St. James's-square, at 10 o'clock precisely.  
Candidates must give fourteen days' notice of their intention to present themselves for Examination.  
All Candidates must have paid their Subscriptions prior to the day of Examination.  
A Syllabus of the Examinations may be obtained at the Rooms of the Institute.  
By order of the Council,  
RALPH P. HARDY, Hon. Secs.  
E. A. NEWTON,  
No. 12, St. James's-square, S.W.

ARUNDEL SOCIETY, 24, OLD BOND-STREET, W.  
The Collection of DRAWINGS and PUBLICATIONS, arranged for Exhibition, are OPEN DAILY to the free inspection of the public. The Chromo-lithographs and Engravings, which are sold to the Public as well as to the Members of the Society, at prices varying from 7s. 6d. to 2l. 2s., include Reproductions from the Works of Giotto, Masaccio, Lippi, Fra Angelico, Gonnelli, Mantegna, Botticelli, Ghirlandajo, Perugino, Francia, Fra Bartolommeo, Le da Vinci, Lanti, A. del Sarto, Bazzi, Michael Angelo, Raphael, Memling, Van Eyck, A. Dürer, &c. Prospectuses, containing terms of Membership, and Printed and Descriptive List of Publications, will be sent, post free, on application to the Office.  
F. W. MAYNARD, Secretary.  
24, Old Bond-street, London.

## INDIAN CIVIL ENGINEERING COLLEGE, COOPER'S-HILL. BY ORDER OF THE SECRETARY OF STATE FOR INDIA IN COUNCIL.

NOTICE IS HEREBY GIVEN, that a Competitive Examination will be held in JULY, 1872, for selection of 30 Candidates for admission to this College.  
For further particulars apply by letter only to the Secretary, Public Works Department, India Office, S.W.; or to the Secretary, Civil Service Commission, S.W.  
India Office, 7th September, 1871.

SACRED HARMONIC SOCIETY.—Exeter Hall.—Conductor, Sir MICHAEL COSTA.—The FORTIETH SEASON will COMMENCE on FRIDAY NEXT, Nov. 24, with a performance of Handel's 'ISRAEL IN EGYPT'—Tickets, 3s., 5s., 10s., 6d., now ready.  
Subscription for Ten Concerts, One, Two, and Three Guineas.  
Attendance at the Society's Office, No. 6, in Exeter Hall, from Ten till Five daily; Saturdays, Ten till Two.

## CRYSTAL PALACE, SPECIAL ATTRACTIONS.—NEXT WEEK.

MONDAY.—Professor Hermann, the Great Prestidigitateur, at 2.  
TUESDAY.—Recommencement of Operas in English, under the direction of Mr. George Perren. 'Marta, at 3.  
WEDNESDAY.—Concertina and Pianoforte Recital by Mr. and Mrs. Richard Blagrove, at 2; Professor Hermann, at 3.  
THURSDAY.—Operettas, 'Breaking the Spell' and 'Punchinello,' at 3.  
FRIDAY.—Professor Hermann, at 3.  
SATURDAY.—Ninth Saturday Concert, at 2.—Presentation of Prizes to London Rifle Brigade.

The Fine-Arts Courts and Collections, including Picture Gallery (the Works on Sale)—the Technological and Natural History Collections—Illustrations of Art, Science and Nature, and the Gardens and Park, always open. Music and Fountains Daily.  
Admission, Monday to Friday, ONE SHILLING; Saturday, HALF-A-CROWN, or by Guinea Season Ticket.

MANCHESTER MECHANICS' INSTITUTION.—The Directors require a SECRETARY. Salary, first year, 150l.; second year, 175l.; third year, 200l.—Applications, with copies of Testimonials, endorsed, signed, and sealed, to be delivered to the undersigned on or before 23rd November.  
GEORGE H. SHIPLEY, Secretary.

## ABERDEEN SCHOOL OF ART. MASTER WANTED.

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## MALVERN COLLEGE.— The NEXT TERM will COMMENCE on THURSDAY, 25th January.

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MISS EMILY FAITHFULL will commence a Series of LECTURES, at her Private Residence, on the ART of SPEAKING and READING ALOUD, illustrated by Selections from our best Authors, at 2 o'clock, November 25th.—For Terms of Lectures and Private Lessons and Classes, apply to SECRETARY, 50, Norfolk-square, Hyde Park, W.

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LONDON, SATURDAY, NOVEMBER 18, 1871.

## LITERATURE

*Literary Copyright. Seven Letters addressed by Permission to the Right Hon. the Earl Stanhope, D.C.L. By John Camden Hotten. (Hotten)*

THAT the question of Copyright between England and America should remain in its present unsatisfactory condition, is discreditable to English statesmanship. An animated correspondence upon the subject has been maintained of late, and the happy conclusion at which most writers have arrived is, that the present system is abominable, and that for its maintenance the Americans are wholly responsible. This opinion is so consoling to national vanity, it seems a pity to disturb it. Few assertions more completely false, however, have found utterance so constant and so emphatic. For the dead-lock at which the English and American public stand on the question of copyright, the American Government is in no wise responsible. It is at this moment prepared with a scheme which will give English authors full protection for their rights, and an ample share of the profit derived from the sale of their works. At a time when it was occupied with the task of reconstituting and remodelling a country which had emerged from the most severe contest that history chronicles, it still found leisure to pay attention to the question, and it has been for years ready and anxious to come to a definite and durable arrangement. Whatever difficulties and obstacles are in the way are found on our side the Channel. While American legislation seeks to protect the writer, English politicians, with the lofty scorn of Art so long characteristic of them, are unable to entertain their proposals. Writers represent no money interest, and it is on behalf of the publishers the English Government is prepared to interfere. Here, then, is the crux. Besides declining to regard the publishers as incapable of taking care of themselves,—for which view, indeed, experience supplies little foundation,—the American Government knows that a right given to English publishers would probably result in the acquisition by this class of a virtual monopoly of the sale of English books in the Transatlantic market. As the American publishing trade is principally concerned with English works, a treaty conferring such powers would be, commercially, ruinous. Recent correspondence has shown the English public to be so ignorant of the true state of affairs, that this amount of explanation seems desirable at the outset of the notice of a book in which the question of copyright between England and America forms an important topic. Mr. Hotten is in a position to speak on the questions on which he writes. He has hitherto been regarded rather as an experimentalist than as a theorist in such matters. Men with views different from his own upon the subject have regarded his proceedings with little favour. In the course of his experiments he has obtained, however, materials for an induction, and he now supplies a volume which is partly a statement of the question of copyright, partly a defence of his own transactions.

Mr. Hotten vindicates the American publisher from many of the charges brought against him, and shows that accident is princi-

pally responsible for the grievances of which individual English writers have to complain. But he fails to put the question between the English writer and the two publishers on different sides of the Atlantic quite in the right light. The experienced and popular author finds the absence of treaties of very little consequence to him. He sells his proof-sheets to America, and obtains for them a sum which he knows to be not wholly incommensurate with their value. Competition is not less keen in America than in England; and for a work that is likely to be genuinely popular a large sum of money will readily be obtained. When, however, the author is inexperienced, the case is different. He knows of no method of protecting his interests, and leaves the matter wholly in the hands of the English publisher. Will Mr. Hotten then tell us if such a case as the following is impossible, or outside the range of his observation? A, an English author of limited experience, sells a book to B, an English publisher. B. gives proof-sheets to C, an American publisher, who pays for them the amount he considers to represent their value. Of the transaction between B. and C, A. remains in entire ignorance. Supposing it necessary to tax any one with want of honesty in such a case, upon whom should the charge fall,—upon the American publisher, who gives an equivalent for what he receives, or upon the Englishman, who takes all and renders no account? Transactions such as we have indicated are, there is reason to believe, not uncommon. Contributors to a magazine are unaware ordinarily, in accepting a certain payment for their contributions, that they are disposing of a copyright in America as well as in England. This, however, is in some instances the case. There are one or two London magazines which sell the whole of their proof-sheets to America, mentioning to the contributor no word on the subject. The contributor finds out the truth, possibly, when he endeavours to dispose of his copyright in America, availing himself, in so doing, of a privilege other magazines afford him. His right over his property he then finds is gone,—bartered away unconsciously, and for nothing. Whether a transaction of this kind would hold good in law, is open to very serious doubt.

On the system of purchasing proof-sheets Mr. Hotten is severe. That it acts injuriously in some respects cannot well be denied. Had it not sprung into existence, it is possible that matters still in suspense would have received earlier settlement. Mr. Hotten says of this system, that it combines something of "the trickery of an auction knock-out with the fascination of gambling." This is a forcible and perhaps a defensible way of putting it. But the system is, after all, a temporary expedient, and has certainly been the means of pouring into the pockets of Englishmen a large sum of money, that without it would have been lost. Its extension will not do in place of International Copyright; but until the copyright is obtained, it will serve to secure English writers a portion, at least, of the money to which they are entitled. A cock-boat or a raft is a poor thing with which to face the perils of the Atlantic; but he would be more nice than wise who, swimming for his life, refused such aid and waited for a more trust-worthy means of progress.

A sort of *lex non scripta* is said to prevail

among American publishers, or, at any rate, a "courtesy custom," which, after a certain amount of maintenance, may acquire the force of a "law of custom." Whoever first issues an edition of the works of an English writer acquires an interest in them, which henceforth will probably not be invaded. He will be regarded by his rivals as having gained a virtual right to future works of the same author, and his privileges will probably be respected. This, of course, may work very disastrously for the English writer, whose first work may get into the hands of a miserable huckster, instead of coming into those of some of the large American houses whose transactions with English writers are marked by uniform courtesy and liberality. The way to obviate this, while the law remains unsettled, is to send the proof-sheets of a first work to an American publisher of reputation, who, if he do not publish it himself, will undoubtedly put it in the hands of those most likely to do so.

There is, at least, cause to discontinue the offensive comment upon "American piracy," of which our newspaper press has of late been full. Such terms of abuse as are constantly applied when commercial dealings with America are referred to would be highly injurious to future proceedings towards the establishment of an International Copyright, but that English criticism has of late lost much of its sting through its obvious one-sidedness and injustice.

This is one portion only of the subjects Mr. Hotten treats of in his sensible and ingenious volume. Many other points, of scarcely less interest and value, are raised and explained, with much shrewdness and sense. In the discussion of the abstract principles upon which questions of copyright depend, the author is seen to highest advantage. What he says upon systematic registration is well worthy of attention.

Mr. Hotten holds that the Legislature acts wisely in withholding from an author the power to recall a work that has once been issued. There seems at first sight a hardship in the fact, that a man who changes totally his opinions upon matters of importance should be compelled to see the continued dissemination of views he once held and expressed, but which he may now feel injurious to morality or public good. But such hardship is apparent rather than real. Words once written stand in the same category with words spoken and with actions committed. They all belong to that irrevocable past, from which most of us would blot much, had we the power. What is once written becomes the absolute property of mankind. Were the power of withdrawal conferred, a man might, in a moment of weakness preceding death, deprive the world of the work of his lifetime. The public have no interest in the questions of wounded self-love, growing prejudice, or failing intellect, which influence a man in seeking to suppress what he has once put forth. It possesses the early works of a Newman, and will not give them up, whatever change of view may have come over their author in putting on his new religion. Another question upon which Mr. Hotten writes sensibly is that of copyright in lectures and written speeches.

The book is written clearly and well, and forms a not unimportant contribution to the literature of Copyright.



*Among the Huts in Egypt: Scenes from Real Life.* By M. L. Whately. (Seeley & Co.)

EVERY one who goes to Cairo, sees or hears of Miss Whately, who has devoted herself to the self-imposed task of christianizing the Christians and Moslems of that city and of Egypt at large, and whose time and means are devoted to the schools, which are the chief instruments employed. Naturally this lady is respected, while she has her full reward in the self-satisfaction consequent upon such an apostolate.

She has already told some of her experiences in 'Ragged Life in Egypt.' The book before us is agreeably written, and illustrated with photographic reproductions of Miss Whately's sketches. The groups are thoroughly Egyptian, and the book is not a sham book of travels intended to infuse piety into good boys and girls, or those whose disposition for piety has to be cultivated under difficulties, and yet the religious views of the author are legitimately introduced, and cannot be considered offensive, even when we may differ from them. Miss Whately has, of course, seen much of the population, and we do not expect her to conceal the circumstances under which she came in contact with them. She has this, too, in her favour, that she is thoroughly good-natured, and is as fond of the people as Lady Duff Gordon was, and we dare say they are as much attached to her. Such a relation, however, is very apt to deceive the votary, and those who witness her exertions. At the same time it is an indispensable preliminary to the knowledge of any people, and those have best known Esquimaux who have lived in their snow-houses, eaten seal's-flesh with them, and had their feet thawed in Esquimaux bosoms. The descriptions are, however, wanting in the solid accuracy of those we have had from the Lanes. Miss Whately confesses her deficiencies in Arabic, and she has not looked to books for information on Egyptian institutions.

This may make some wonder why Miss Whately set up as a teacher of others on theological subjects. She owns that she had the greatest difficulty in finding words to explain the texts of the New Testament translation, a translation which is itself, in common with many missionary productions, of such a nature, as not to convey its meaning to ordinary readers and hearers. Daring is, however, the characteristic of her whole undertaking. Here is an unmarried lady wandering about in a strange country, sometimes sketching people afraid of the evil eye, and at other times trying to expound to men and women what they regard as an heretical and irreligious book. Miss Whately most frankly states what she is about, and does not attempt surreptitiously to get into houses on false pretences, although she is most eager to profit by any chance which seems favourable to her mission.

The population of Egypt has remarkable peculiarities, and with all the knowledge we may acquire we can never fathom the problems that their docility and their unrewarded industry present. While recounting the idle and lounging habits of the population of the towns, she depicts the continuous labours of the Fellahs of the country. It is not easy to pick out an extract, but she shows us the men, women and children in their mud-huts, in their fields, in the ruin of the inundation, and in all the vicis-

situdes of their lives. What she does not give us to complete the picture is the suffering of the Fellah from forced labour or military service. She is at home among the Bedouins, the gipsies, and all the varied forms of town populations, including the Copts.

Still we must be on our guard against her prejudices. She is quite content to speak on hearsay about matters regarding which she could have got trustworthy information. Undertaking to give an account of a Mussulman wedding, she describes a procession, which she says, "I believe is that of the bridegroom." Lane's pages would have told her this. She is satisfied to ascribe to those who are not her favourites the authorship of practices which are of ancient origin and wide diffusion. Thus, at p. 186, the seclusion of women in the East is attributed to the Mussulmans. She is not always consistent either. In one place she makes Mussulmans say that their people would not have shown charity, and at p. 287 she gives a beautiful picture of their adoption of orphans. In the school it was found that orphans to be trained up as converts could not be got, for all the orphans are absorbed into the community by adoption.

Although Miss Whately omitted no occasion of rejoicing or of sorrow to force on the people her peculiar views, sparing not the dying or the mourner, she does not appear to have made a single convert, though she is not sure, and is indeed hopeful that some may have been converted after death. She is, however, quite candid as to all her proceedings, and her records are more valuable than those of the paid missionary, because they afford lively pictures of the real difficulties encountered, and the small success obtained from the disbursement of enormous sums of money. If the contributors were favoured with a few more memoirs like Miss Whately's, and could examine them without prejudice—but that is almost an impossibility—half the missions would be shut up.

We give an extract, as a sample of the reception which her missionary labours sometimes met with:—

"I had a curious instance of the devotion of our sex to personal appearance, when visiting a very poor fishing village one day, where several of the women, ragged and rather barbarous in their looks and ways, were squatted about among dust-heaps at the entrances of their huts. They were not uncourteous, however, and invited me to stay a little with them; and two or three, after some conversation, listened to some passages which I read from the Testament I had with me, and seemed interested, though excessively ignorant, of course. One elderly woman, with a face like a walnut in complexion, and grizzled locks partially stained of a tawny colour hanging over her eyes, sat gazing steadily at me, and, I hoped, was attending to the story I was trying to explain. 'Yes, yes; it's good,' she presently observed; 'but I wish now to ask you a question.' And, on being given permission (I was naturally hoping for some question on the subject of the reading), she continued, 'Have you something in the way of medicine you could give me?'—'What! Are you sick?' I asked. 'Where is your malady?'—'I am not sick, but my hair is turning grey, and I wish you to give me some sort of medicine to make it as before?'—'Ah, my good woman, this is not in my power. Besides, at your age, it is only natural to have grey hair. You are getting old! Did you ever hear of Solomon, and what he said about this?'—'We all know Nebby Suleyman' (the prophet Solomon), exclaimed a venerable, white-bearded fisherman, who sat smoking his long pipe near us. 'His

words must be good.'—'Well, he said that the hoary head was a crown of glory, if it be found in the way of righteousness.' The old man applauded, but the poor woman sighed deeply, and shook her head, as she stroked a plait of parti-coloured hair that hung over her shoulder, and said, 'Could you not find me a medicine for it?' I was obliged to disappoint her, and endeavoured to show her the futility of her desires, and to make her see the wisdom of higher matters; but, though one of her neighbours and the old man both appeared moved in some degree, and were ready to listen, she was too absorbed in her hair to think of anything else."

A portion of the book worthy of the notice of those raising funds for these proselytizing expeditions is that in which Miss Whately describes the obstacles which have attended the establishment of her schools, and many of which she cannot overcome. In the infant-school picture-lessons could not be used, because the Copt children treated the pictures as the images of saints, and even worshipped Cain and Abel; and the Moslem children were still further confirmed in their objections to what were used as instruments of idolatry. Amusing songs could not be invented by foreigners, ill-instructed in the language, and object-lessons failed in the hands of immature pupil-teachers; as Egypt is so far back in civilization that it marries off the girls, and does not encourage old maids, pupils did not develop into teachers, but into brides.

The school is, however, the only real chance of the missionary. The most practical and successful missionaries in the East are the Americans. They now devote themselves chiefly to secular instruction, and it is by the quiet example of their lives, and the experience of their enlightenment that pupils in maturer years are induced to investigate and adopt the doctrines of their teachers. In this way a large body of Protestants has been created, who form a recognized community in Turkey. Miss Whately's special vocation is the promotion of female education in the East, but it is questionable how far this is effected by teaching reading and writing to girls in the lower classes, who have as yet no books, and whose small correspondence will be conducted by the professional letter-writer. Among the boys the Cairo school is more useful, but it is by communicating secular instruction.

*A Group of Englishmen (1795 to 1815): being Records of the Younger Wedgwoods and their Friends.* By Eliza Meteyard. (Longmans & Co.)

MISS METEYARD is the victim of an idea. She imagines that all that refers to, or that can, by hook and by crook, be made to refer to, the elder Wedgwood, and even to the second and third generations of his descendants, to their friends, companions, and workpeople, is irresistibly interesting to the world at large. We doubt this, even with regard to "the great English potter" himself, as she fondly styles Josiah the First, the founder of Etruria, and are convinced that she spoiled a good biography by overloading it with details of the most wearying kind; yet, notwithstanding her passionate admiration of the man and his ways, she showed most clearly that his success was mainly owing to his having the sense to accept the counsel and profit by the skill of admirable critics and tasteful designers and modellers. "*Sic fortis Etruria crevit.*" Josiah was a wise, energetic,



and keen man of business, a noble friend, an irreproachable parent, and a most honourable man. But that which concerns the present and future generations is what may be called the æsthetic aspect of his career; and this, apart from the lives and works of others, might have been detailed in a fourth of the space occupied by Miss Meteyard's 'Life of Wedgwood,' which we noticed a few years since. So far as zeal, energy, and labour tend to make a good biographer, she is entitled to a large measure of the credit that she somewhat obtrusively covets; but she lacks discretion in selecting from an abundance of materials, and discrimination in weighing the true claims of the men with whom she deals.

'The Life of Wedgwood' has for its centre point Josiah the First himself, yet his companions and assistants were not only more attractive, but also, we are bound to aver, possessed higher intellectual faculties than he, bold, able, patient, good and ingenious as he was. The most valuable parts of the "Life" are those which make us more intimate than before with fellow labourers of the elder Wedgwood; and Miss Meteyard would have been more successful than she has been if she had taken the best artist among them, Flaxman, as her theme, instead of Wedgwood. As it is, she exhausted her subject and the patience of her readers. The "younger Wedgwoods," as Miss Meteyard styles the descendants of the elder Josiah, were amiable and good men. Thomas, the youngest son, was a restless hypochondriac, whose half-imaginary pains excite our sympathy: and about the other two there is little to be said. There is something antipathetic in all three, and the author rightly expresses her disgust at their combining to sell Etruria Hall, the home of their admirable and loving father, the hobby and the centre of his life, their own birthplace, as it was the birthplace of their fortunes, and his death-place. There seems to have been no excuse for their project, yet this book may be said to owe its existence to something of the same sort. Its history is as follows. Mr. Joseph Mayer, of Liverpool, strayed into a "waste and scrap shop" in one of the dingiest parts of Birmingham, and found there, covered with dust, the archives of the House of Wedgwood, sold out of Etruria as waste-paper,—bills, memoranda, letters,—and there he bought them, at so much per hundredweight, took them home, cleaned, sorted, and preserved them.

As 'The Life of Wedgwood' owes the greater part of its interest to the illustrations it contains of the lives of others than the famous potter, so this book is full of minor incidents in the lives of, and letters by and to, some of the more famous men of the next generation to his, including Sir Joseph Banks, Campbell, Coleridge (to whom it appears the Wedgwoods gave an annuity), Daguerre (Miss Meteyard believes she has established Thomas Wedgwood's claim to the discovery of the photographic process), Sir H. Davy, Hazlitt, Sir James Mackintosh, Sydney Smith, Southey, and Wordsworth. The book contains nothing of any great importance about them, but enough to be serviceable in connecting together more interesting episodes in the lives of some of them. The chief fault we find in the work is the evidence it furnishes in abundance of the writer's immoderate veneration for the Wedgwood

family. She has a somewhat slavish way of regarding them, and all that pertains to them personally; as appears when she speaks of William Wood, who was one of the most admirable modellers that have ever lived in this country, or out of it; upon whose extraordinary ability and conscientious regard for his profession and duty nearly all the honour, and not a little of the fortune, of the Wedgwood family depended. When late in a life that had been spent in service at Etruria, Wood applied for an increase of his remuneration to the amount of thirty-six pounds a year, Miss Meteyard writes of a fine artist as if he had been a feudal retainer. Throughout, her tone in dealing with the family is like that commonly ascribed to "poor relations" when dealing with their patrons: it mars her work, and offends her readers.

*The First English Conquest of Canada; with some Account of the Earliest Settlements in Nova Scotia and Newfoundland.* By Henry Kirke, M.A. (Bemrose & Sons.)

His name is not the only indication that the author of this well-written book claims a connexion by descent with the gallant Sir David Kirke, who in Charles the First's time, with three ships of only moderate size and fair equipment, captured in the St. Lawrence De Roquemont's fleet of 18 sail and 138 cannon, and subsequently, with a superior force, wrested Quebec from Samuel Champlain. The language in which he relates the exploits of the brilliant adventurer, the bitterness with which he reflects on Charles the First's conduct in surrendering without a struggle the prize won by the military agent of a company of British merchants, the care with which he sets forth facts of no historic interest respecting the private concerns of the hero and his kindred, and the scarcely reasonable fervour with which he censures the policy of the Commonwealth chiefs towards the Cavalier governor of Newfoundland, betray the descendant's pride in the character and deeds of his progenitor. A vigorous and pictorial writer, who possesses the faculty of saying much in few words, Mr. Henry Kirke has too much good taste to push himself forward egotistically in the record of his forefathers; but it is obvious that had he not been one of the Kirkes, he would have been less eager to glorify the most remarkable of them. Let it not be inferred, however, that we would depreciate the book by speaking of it as a work of familiar rather than national history. Every narrator of the earlier annals of our Transatlantic plantations is compelled to give especial prominence to the leaders of the small groups of individuals to whom we are indebted for the commencements of our colonial greatness. To the close of the seventeenth century the history of those dependencies consists chiefly of the personal memoirs of a few hundred daring explorers and hardy planters, who led our race to the new lands, or by patient labour organized and nursed the scattered bands of primitive settlers into prosperous societies. To describe the early fortunes of the peoples it is necessary to tell all the little that can be discovered of the chiefs who give them existence and stability. And of these principal pioneers of Anglo-American colonization none surpassed David Kirke in the intrepidity and resoluteness which distinguished

all of them. His career of incessant activity, in a way of life that denied him the social pleasures which ordinary men prefer to all other excitements, was especially creditable to him, because his birth and wealth would have secured him an enviable position in the mother country. The majority of our well-born colonists of the seventeenth century were needy younger sons, some of whom fled to the New World to avoid their creditors, whilst others of them, without being men of absolutely desperate fortunes, crossed the Atlantic in the hope of winning in a plantation the wealth that they had no chance of acquiring in England. The case was otherwise with David Kirke. The son of a wealthy merchant, who amassed a large fortune by trade in London and Dieppe, he had succeeded on his father's death to a considerable fortune, and had yet further enriched himself by marrying a rich bride, when he obtained from the Crown a grant of the whole of Newfoundland, which Lord Baltimore, weary of combating the difficulties of its climate, had relinquished for the province of Maryland. Young, rich, and recently knighted for his brilliant though bootless capture of Canada, he might have shone at court, and subsequently played a leading part in the political drama of Charles the First's later years; but he preferred to emigrate and become the actual sovereign of a community of fishermen and farmers struggling for existence on the plains and waters of the island, whose long winters and dismal fogs had caused its former governor to leave it in disgust. With English tenacity of purpose he laboured at his arduous enterprise to the last. One would be grateful for an assurance that the brave and spirited man wrought good to himself as well as to the colony which he largely benefited. But David Kirke was one of those singularly unfortunate persons, who at the same time succeed and fail in everything that they undertake. He conquered Canada only to see it given back to the power from which it had been wrested; and in return for that splendid achievement and all the pecuniary loss he had sustained in effecting it, he received from his grateful sovereign the distinctions of knighthood and the right to wear the arms of M. De Roquemont "in a canton over his paternal coat of arms." Blockheads by the hundreds went out poor from England to the plantations, and gained opulence for their old age and descendants. The clever Sir David Kirke left the mother-country rich, and at his death, in 1655-6, bequeathed his widow and children nothing but the estate in Newfoundland, which they were constrained by an iniquitous decision of Charles the Second's council to give up to Lord Baltimore, who claimed it by force of the grant of the island to his father, the faint-hearted deserter of the colony. By the zeal which he displayed in the martyr's cause, Sir David drew upon himself the resentment of the Commonwealth chiefs, who deprived him of nearly all his possessions but his office and the land, which Charles the Second wrested from the wife and sons of his father's loyal adherent. Born under a lucky star, David Kirke would have been an historic personage of the first class. But fate was unpropitious. With all his capacity, endowments, and quickness to make the most of opportunities, he achieved in the end nothing more than the right to be commemorated amongst unsuccessful great men.

## CONTEMPORARY FRANCE.

*Mes Semblables.* Par Jacob de la Cottière. (Paris, Hachette.)

'MES SEMBLABLES' contains a series of sketches of various types of Parisian society as it is at the present moment. Although lively, clever, full of the brilliant, well-worded epigrams, which are the peculiar gift of Frenchmen, the book leaves a melancholy depression upon the reader. There is much of the delicate scapel-work in which Frenchmen excel when they are "demonstrating" either personal or social traits of life and character. The author evinces throughout a sense of moral rectitude and a desire to tell the truth of things, rather than to pose himself as a satirist. He is, perhaps, a favourable specimen of the Parisian of the day; but if he is the type of the best sort of Frenchman, we must say unhappy are the people who are in such a case! There is a feebleness of moral power, a want of moral grasp over the questions that lie at the very root of social existence, a lack of insight into them, and a strange absence of the power of wholesome moral indignation against that which is evil. Frenchmen possess in abundance the power of rhetorical vituperation when it is to be used against individuals—their enemies, their rivals, or those whom they may wish to drive from power; but too few of them hate evil because it is evil, nor do they hate telling lies with all their heart! Epithets have a ready and powerful influence in bewildering and effacing the broad distinction between right and wrong. Rhetoric exercises a direct influence on the nerves of those who listen, and for the time, at least, paralyses the power of common sense. In reading a modern French book, especially if it be a novel, one can understand how in the days of witchcraft and sorcery, certain words were so potent in working spells and conjurations!

The author of '*Mes Semblables*' deals with the most crying evils of the day; but although they are freely described, dissected and blamed, he shows no enthusiasm, and the fact of their existence seems to entitle them to be treated as *faits accomplis*. In the sketch of journalism, for instance, entitled "*La Boutique Tournébut et C<sup>ie</sup>*," the baseness, the servility, and the general absence of moral conviction evinced by certain types of Parisian journalism, are shown up with pitiless cynicism; the characters are cleverly etched, the shades of baseness are exhibited in delicate gradations; but there the matter ends. No indignation or sorrow is expressed for the corruption of the press; nothing is said to incite the reader to any nobleness of sentiment, nor to any aspiration after better things. The same must be said of the clever and vivid portraiture of Jesuits and Jesuitism in the chapter entitled "*Sans Nom*." All is described with a deep personal conviction of its reality, but there is not a word to rouse in the reader a wholesome hatred and detestation of lies and false pretences in all shapes and forms. Let any one read the chapter, "*Sans Nom*," and Mr. Carlyle's vehement pamphlet on Jesuitism, and they will at once feel the difference. No one can rise from the perusal of Mr. Carlyle's denunciation without feeling at least the desire to have done, for his own part, with falseness of every description; whilst the author of '*Mes Semblables*' leaves

the impression that Jesuitism, in some form or other, is a necessary evil. "Without them," says he, "without their support, what would become of false or feeble minds,—those who are vain, those who seek at any price for an easy and consoling morality, or who follow after certain fanatical, religious ideas, which are both exaggerated and false? But wherefore their existence? Eh! why do serpents, spiders, earwigs and rats exist?" That is not the way to make the reader determine that he at least will strive to be true. The conclusion of the whole book is poor and lame. Freedom for the head of a family to dispose freely by will of his own property, and a recommendation that magistrates and judges should be less haughty and more equitable in their mode of treating the accused before their tribunal,—these are the chief recommendations. The book remains clever, cold, and, above all, helpless, before the terrible social problems which France is, just now especially, set to consider; yet upon her power to solve them depends her existence as a nation and a people.

*A Compendium of the Law of Landlord and Tenant.* By William Mitchell Fawcett, Barrister-at-Law. (Butterworths.)

THE object of this book is to give, in a concise form, a view of the existing law of landlord and tenant. Matters of mere historical interest connected with the subject are excluded from consideration. The work is divided into chapters, which treat respectively of the requisites to the express creation of the relation of landlord and tenant, the different kinds of tenancy, the contract of tenancy, the terms of tenancy, the determination of the tenancy, and the terms of quitting. In an Appendix, forms of leases are given. The chapters are subdivided into sections, in which the subjects of the chapters are conveniently divided and arranged. The work is, on the whole, well and carefully written, and will be found of use in cases where information on ordinary points of law is wanted, and in such cases it will probably be found a more convenient book of reference than works of larger dimensions, such as Woodfall's '*Treatise on the Law of Landlord and Tenant*' and '*Platt on Leases*.' But in other circumstances it will not do as a substitute for the works to which we have referred. The book is not, however, entirely free from errors. In speaking of the cases in which Courts of Equity enforce the specific performance of parol agreements for leases, the author says, at page 62, that the County Courts will, in such cases, enforce specific performance where the "total amount of rent payable during the term does not exceed 500*l.*"; and he then refers to the 28 & 29 Vict. c. 99, which conferred, in certain cases, an equitable jurisdiction on the County Courts, and to two decisions under that Act. But had he referred to the subsequent Act, 30 & 31 Vict. c. 142, s. 9, he would have found that the County Courts have jurisdiction in such cases only where the "*value of the property shall not exceed 500*l.**" Again, at page 9, we find the following statement:—"A married woman who has property settled to her separate use, without restraint on alienation, may, generally speaking, dispose of it as a *feme sole*. Leases of such property need not be acknowledged under the Fines and Recoveries Act." This is quite true if the interest which

the married woman deals with be a mere equitable estate; but if she have the legal estate as well, even though the property may have been given to her for her separate use, her acknowledgment under the Act above mentioned would be necessary to make the lease a valid one. Again, in speaking of the acts which, in the view of Courts of Equity, amount to a part performance of parol agreements for leases, and are by such Courts considered a sufficient reason for compelling complete performance thereof, he says, at page 64, "Under special circumstances it would even seem that the mere retention of possession by a tenant, after the determination of the original tenancy, may amount to part performance"; and then, in support of this statement, he refers, in a foot-note, to a reported decision. The foot-note, however, informs us that in that case there was evidence that the tenant had laid out money solely with reference to the new agreement. The statement in the text is not, therefore, in any way supported by the decision referred to, nor is it supported, so far as we are aware, by any other decision.

*The Life and Reign of Edward I.* By the Author of '*The Greatest of the Plantagenets*.' (Seeley & Co.)

THE title-page of this volume is misleading in a double sense. It bears the date of next year instead of that of its actual publication, and it may induce purchasers to believe that it is a new work by the author of '*The Greatest of the Plantagenets*'—which appeared eleven years ago,—whereas it is the same, or nearly the same book, corrected, amended, or in some parts, re-written. To avoid all mistakes on this head, let us quote the author's own description of the two works:—

"Those who are acquainted with the former publication will recognize in the present, whole pages, sometimes whole chapters, which merely reproduce what had been therein said. Perhaps one third of the book is thus composed. Wherever a passage of plain and simple narrative, disputed by no one, occurred, there seemed to be no good reason for merely putting it into new phraseology. But all the more important and controverted questions have been reconsidered, and the chapters which concern them almost entirely rewritten."

It is but due to the author to say that his first vindication of Edward, with all its faults, has not been without results. It has directed attention to the character of a great king,—a character which, for years, had been taken without dispute to be such as a line of historians has described it, each writer copying from his predecessor. The Oxford Historical Society, in 1864, may be said to have reviewed the volume, in one of its discussions, at which Professors Goldwin Smith and Montagu Burrows agreed that the vindication was, on the whole, successful. Prof. Goldwin Smith accepted the theory of Edward's invasion of Scotland, namely, that its object was not to reduce that nation to slavery, but to "introduce the same regular and constitutional quiet which England enjoyed, and to rescue the Scotch from the anarchy resulting from the oppression of the most oppressive of the feudal oligarchies." Prof. Burrows took a similar view, but he did not altogether endorse the author's views of the character of Wallace, for whose acts of cruelty he suggested some apology. Prof. Goldwin Smith thought that the very ugly portrait of



Wallace, dashed off by the writer of 'The Greatest of the Plantagenets,' was, in all probability, a correct likeness. Mr. Smith considered the so-called "Scottish hero" to be "an irregular rebel, like the Neapolitan brigands of the present day." Whether the last supposition be true or not, the chapter on Wallace, very little changed from that of the original edition, is the most attractive in the volume. It must be confessed that all the romance is shaken out of the history, when we closely examine, and even closely adopt, the Scottish accounts of Wallace himself. Reduced to simple facts, as far as they are described by contemporaries or by national historians, Wallace, or Walays (the Welshman), was a Renfrewshire man, with Welsh blood in him. His public career lasted from May, 1297, to July, 1298. His execution, in 1307, —a consequence of his betrayal by a Scottish friend,—was in retaliation for deeds of barbarity perpetrated within the English frontier, at which even the sons of violence in those unscrupulous days stood aghast. Wallace's two battles were those of Stirling and Falkirk. The former he could not help winning, so gross was the blunder committed by the English commander. The latter Wallace is hardly to be censured for losing, so numerous, well-disciplined, and high-spirited were the forces which flung themselves upon and crushed him; in addition to which are to be noted the treachery of the Scottish nobles who gave notice to Edward of his position, and the desertion of his cavalry, whereby he was prevented from holding it. The main fact, however, which is here proved is, that Wallace was not, in the modern sense of the word, a national leader. He hung men who were unwilling to serve under him, in order to encourage others to avoid the same fate, by joining his levies. The "Scots wha ha'e wi' Wallace bled" do not seem to have been the cheerful patriots that Burns had in his eye, nor the graceful personages which the late Mr. Braham appeared to fancy them, and whom the English tenor used to so airily welcome to their gory bed, in every opera in which he could introduce the subject.

Whether Mr. Tytler and the writer of the present work be correct in supposing that Wallace's name does not occur in any authentic record as bearing even a secondary command, after he was all but annihilated at Falkirk, and that he is not met with in any public transaction until his trial and execution seven years afterwards, we are not prepared to say; but, if we remember rightly, there is something said to the contrary in Mr. Burton's 'History of Scotland.'

Finally, let us say, for our own parts, that in the five-and-thirty years' reign of the Great Plantagenet, there are other attractive features in him than the merely heroic. We have all due respect for his valour, his ability, and his intellectual endowments. There were also certain little things which he brought about which were fruitful in great results. We can fancy the alarm of the magistrates when he established examiners into their shortcomings. We are sure the usurers never drank his health after he put obstacles in the way of usury; and we are convinced that expert clerical will-makers of moribund testators more often referred to him contemptuously as *Longshanks* than as "the Great Edward," as soon as he

enacted the first Statute of Mortmain. Robbers and murderers must have hated him; for he kept all the Hundreds on the alert, by making them responsible for the works of evil-doers committed in the day-time. He regulated the police of the metropolis so admirably that a study of his enactments might excite the admiration of Scotland Yard; and if he hung up coiners by hundreds, human life was cheap in those days, and coiners were every man's enemies. The clergy had the most wholesome reverence for a king who found means, if they declined to share in the general taxation, to help himself out of their property to five times as much as he originally asked. The great king was not without his failings—even great faults—perhaps sins; but he will be remembered with respect by Englishmen, as the monarch who made the addition to Magna Charta, that no tax should be levied without the consent of the knights, citizens, and burgesses assembled in Parliament. Frenchmen, of course, who think of our Lord Mayor as something super-regal, if not superhuman, will contemplate almost with awe the memory of a King who dared to turn a Mayor of London out of his office. He was, indeed, a very mean Mayor, stooping to take bribes of the bakers to allow them to make their bread of short weight.

#### NOVELS OF THE WEEK.

*Hannah.* By the Author of 'John Halifax, Gentleman.' 2 vols. (Hurst & Blackett.)

*Fair to See.* By Laurence W. M. Lockhart. 3 vols. (Blackwood & Sons.)

*Magdalen Wynyard.* By Averil Beaumont. 2 vols. (Chapman & Hall.)

Most people divide the world very definitely into sheep and goats, but the *differentie* of the classification are various. The author of 'Hannah' considers the distinguishing characteristic of the virtuous to be the desire of a man for his deceased wife's sister, of a woman for her deceased sister's husband. The village of Easterham seems to have been specially happy in its population. In that favoured spot not only do the sombre loves of Bernard Rivers and Hannah Thelluson, whose sister was the first Mrs. Rivers, develop themselves under every discouragement, but Mr. Rivers's sister marries a gentleman who is the offspring of such a marriage, and dies broken-hearted in consequence of his flirtations with her sister. Nay, even Hannah's maid-servant, impelled by that inordinate affection for her nephews and nieces which is one of the noticeable phenomena of the Easterham frame of mind, marries out of pure pity a drunken ruffian, who ill treats her during their short-lived union, and soon avails himself of his legal advantage to marry another wife. Lord and Lady Dunsmore, Hannah's friends and patrons, evince their large-heartedness by making every endeavour to secure to others by parliamentary legislation the full fruition of that specially sacred form of matrimony which they are themselves, for the present, prevented from enjoying. Madame Arthenay, the benevolent French lady, by whose advice the despairing lovers at length settle themselves on the Continent, is of course herself an instance of the moral improvement to be reaped from such a connexion. On the other hand, all those hard worldly souls, who neither crave nor yearn nor gush, who

can behold a sister-in-law without thinking of a possible wife, whom the presence of a brother-in-law does not thrill even to swooning, nor melt into passionate tears, who prefer their own children to their adopted nieces, and humdrum matrimony to a *réchauffé*, in an irregular form, of departed joys, are held up to just execration. There is none good among them, no, not one. We very much doubt if the author has advanced the cause which she has at heart by this very clumsy sort of special pleading. It is the usual mistake of writers who are maintaining a thesis to give the arguments only on one side, and personally depreciate all who are unfavourable to their hobby, but such a style of polemics is unworthy of the author of 'John Halifax, Gentleman.' Nor has she been as successful as usual in stating her own side of the case. Mr. Rivers is a maudlin, miserable sentimentalist, utterly devoid of anything like self-command or reticence, and one sees that in the prostrate condition he is in, he must fall a victim to the first thing in petticoats that thinks it worth her while to console him.

Hannah's own character is stronger, no doubt, but very unnatural. Had she been as fond of the child as she is represented to have been, she would have cared much less about the father; and her method of quoting her lost lover Arthur, and her departed sister Rose, whenever she meditates upon her relations with her future husband, has something in it which verges on the nauseous.

'Fair to See' is a good specimen of a class of novel which is, we fear, less popular now (if the supply be any test of the demand) than it was some years ago, before the days of sensation novels, and in the barbarous age of fiction when murder and adultery had not yet been discovered to be accomplishments, without which no gentleman's or lady's education could be thought complete. Some of our readers will hardly perhaps believe that though we did not lay it down until we had finished it, there is really no crime in the whole book worse than a bit of almost amateur burglary, and a concealment of important documents. Nor is "a space of several years supposed to elapse" at different stages of the story: on the contrary, one year suffices to include all the events narrated in the three volumes. These events turn almost entirely on the love-story of a young officer, Bertrand Cameron: we hear how he began by a "Platonic" attachment to the right young lady; how he fell in love with, and was engaged to, the wrong one; how she jilted him, whom she married, and how everything came right at last. This, it may be said, sounds rather meagre, but there is a good deal in the accessories, that is, in the present case, in the manner of telling the story; and just as we are usually better pleased by a painter who gives us a faithful view of some place well known to us, even though it be in no way remarkable, than by one who represents wonderful scenes with which we are not familiar, so is it with the story-teller: and thus a novel like the present, the incidents in which involve what is more or less the only form wherein romance presents itself in the lives of ordinary people, pleases far more than the productions of the criminal school, which appeal to the experiences of (fortunately) a very limited portion of the public. Even were this otherwise, and were bigamy and murder the rule rather than the



exception, we can conceive that the educated bigamist or murderer would feel his satisfaction in reading of the actions of imaginary congeners somewhat dashed by the abominably bad style and grammar, which seem to be for some mysterious reason inseparable from the sensational or criminal school of fiction.

We have, while delivering our souls on the general subject, rather neglected the particular instance; but really there is little to criticize in 'Fair to See,' and the merit is of a kind that evaporates in a sketch. We had rather that Mr. Lockhart had omitted some weakish political satire, but possibly the atmosphere of *Blackwood* is contagious; and it does not, after all, affect the novel. What strikes us as a more serious defect, artistically, is the way in which Eila becomes *repente turpissima*: we can hardly believe that a girl of nineteen could scheme so deliberately and conceal it so successfully. The author seems to insist on her apparent truth, in order to enhance the subsequent disclosure rather past the bounds of probability. Still we are glad to see that it is yet possible to find a novelist who, though far from being one of the great masters of fiction, can yet depict men who are manly without being ruffians, women who are interesting without being criminals, and love which is passionate yet not erotic.

Few writers admit of imitation less than Mr. Trollope, and 'Magdalen Wynyard' is not in itself a successful imitation. That painful minuteness in detailing all the pettinesses of commonplace life, which often makes the better-known author intolerably dull, is strained to its extreme by Mr. Beaumont. The book purports to contain the "provocations of a Pre-Raphaelite": and no one certainly would be less tolerant of its colourless monotony than the hero, though he might possibly be attracted by the effort at scrupulous fidelity to the real, which is, no doubt, the intention of the author. Mr. Beaumont, if not himself a painter, has evidently strong opinions on the subject of Art: "his wit keeps the roadway," and acknowledges the fashionable models. But we are inclined to doubt his taste in literature. His criticism on Scott's poems is that any one might have written them, a remark which, to our thinking, quite accounts for his own deficiency in describing characters. Scott's poems were metrical romances, and in them, as in his novels, every description and dialogue was subservient to the development of the characters of his *dramatis personæ*. He never put in what is dull and commonplace to make his story realistic, and the result is that his stories are vividly dramatic and natural. Scott would never have occupied his space with a narrative of a ride taken to a country-town by a young lady and gentleman, or recorded the trivial remarks they made on the subject of being late for dinner. The fact is, that selection and proportion are as necessary for a novel as a picture. How few of us would like to be judged by our conversation during a single afternoon, or to have the hasty expressions of transient feeling stereotyped as our deliberate and complete opinion upon social or political matters! The result of Mr. Beaumont's photographic process is that several of his leading characters are to the last degree improbable. Mr. Wynyard, the country gentleman, and his

wife, whose offence in having "vegetable" ancestors seems quite unpardonable, are pure monstrosities. As a matter of fact, artists are not, as such, looked down upon by gentlemen, and our professions are stocked to overflowing with the sons of country magnates. Magdalen Wynyard herself suffers much at the hands of her chronicler. We find her at the outset of the story pining in a luxurious home at the "dullness" of her father and mother, whom she treats with marked contempt, until she finds out too late the secret of their blighted lives. Beyond vague aspirations for a less circumscribed field of action, and a strong taste for the discussion of artistic points with Messrs. Longley and Kynaston, there is little to redeem her from the commonplace character of an impatient and peevish hoyden. Sympathy and duty, except for and to herself, seem quite unknown to her. She certainly improves on acquaintance; she is an agreeable *fiancée*, and is kind to her secondarily brother, though the latter piece of charity is partly due to the opposition of her parents. When those fatuous relics of antiquity are buried, we are led to suppose that she becomes a tolerable wife. But certainly a less ideal heroine has seldom been presented to the public. Bernard Longley, the Pre-Raphaelite, has nothing remarkable about him; he is, of course, a man of limited beliefs and unbounded opinions; careless in general of others,—as witness his selfish exposure of two children, his models, to the danger of being drowned,—yet capable of great attachment to the young lady of his choice, and, what is better, ready on an emergency,—as when the cholera attacked the Trollopean city of Dorminster,—to put his superciliousness in his pocket, and go to work like an East-End clergyman. Maurice Kynaston, Magdalen's lover, is altogether neutral-tinted. The social jealousies and follies of Dorminster are described with much exaggeration, in a style with which we are familiar; and, with the exception of Mrs. Watson, the north-country hostess, who is evidently drawn from life, there is no character which would indicate in our author any originality or knowledge of the world. Inanimate nature, on the contrary, is described with a painter's sympathy, and this alone, in spite of some inaccuracies of grammar, and the other shortcomings we have hinted at, will raise the book above the average of fictions of the kind.

#### CHRISTMAS BOOKS.

MR. E. H. KNATCHBULL HUGGESSEN, in *Moonshine: Fairy Stories* (Macmillan & Co.), does not write very graceful fairy tales; but he tells them with hearty goodwill and good-nature. The illustrations are, to our thinking, ugly; and more like caricatures of a pantomime than fairy pictures. They will, no doubt, find juvenile readers who will not be critical, but our own feeling is that we like fairy tales to be written as if those who tell them believed heartily in all they say; and we fancy Mr. Knatchbull Huggessen looks a little over the heads of his audience and shows that he is laughing, but always with good-nature.

*Routledge's Every Boy's Annual: an Entertaining Miscellany of Original Literature* (Routledge & Sons) is a very good volume. 'The Adventures of Robin Playfellow' are translated and somewhat abridged from the French and extremely well translated too. They will have great attraction for boys: the adventures lie in portions of the globe not yet generally known. The paper 'On Sketching from Nature' will be found very useful and practical. The story by Mr. Adams, 'The Chief

of the School,' is a good one. There are papers of useful information and instruction in many subjects that boys care about. It will be an acceptable gift for Christmas or for birthdays.

*A Village Maiden*, by the Hon. Augusta Bethel (Hodder & Stoughton), is no worse than a score of other stories that have been printed and published; but it adds one to the number of idle books which can do no good to any one. It is weak sugar-and-water, apt to pall upon the taste, and take away the appetite for better things.

*My Young Days* (Seeley & Co.) is a charming record of childhood; it is lively, clever, and true to the life. Grown people will find it as pleasant for their own reading as the young people for whose benefit they may buy it; whilst the black silhouette illustrations, by Paul Konewka, will seem wonderful in the eyes of children—so much effect without any assistance of light and shade. The picture of the three children who are playing "at going to a party" is our own favourite; but they are all admirable.

The many admirers of the charming little 'Station Life in New Zealand' will be disappointed at Lady Barker's *Travelling About* (Routledge & Sons). It is an abstract of the best modern works of travel, and intended for the young, but we doubt whether the young would not do better to read almost any one of the original travels than this compilation. The book is modest and even humble, so there is no need to use hard words about it, still we are bound to state that it is inferior in merit to its author's earlier work. The best bits are Lady Barker's own, and we sincerely trust that her next book will be original and not compiled. Lady Barker might be one of the most popular of living writers, and it is a pity that she should waste her power.

We have before us a collected edition of Dr. Macdonald's *Works of Fancy and Imagination* (Strahan),—ten pretty little volumes in a handsome case. The edition will, no doubt, prove acceptable to Dr. Macdonald's many admirers.

#### OUR LIBRARY TABLE.

*The Secret of Long Life.* (H. S. King & Co.) WHATEVER may be the secret of long life, the author of this book either does not possess it at all, or keeps it far too faithfully. We learn, indeed, some things from his pages: first, that, though the book is anonymous, it is written by Mr. Mortimer Collins; secondly, that no gentleman would marry his deceased wife's sister; thirdly, that a poet may write in winter if he is sitting by a coal-fire, for coal is fossil sunshine, and if he has a "flask of wine" at his side, for wine is liquid sunshine; fourthly, that there are not three orators in Parliament who can articulate, not three writers on the press who can punctuate, not three poets who can rhyme, and not three generals who thoroughly know geography; fifthly, that any youth of sound constitution ought to be able to sow acorns to-day, and to see the oaks that spring from them fine young trees in 1941. Furthermore, we are favoured with a sketch of an ideal village, where long life is meant not only to be possible, but easy; and we are informed, with grand vagueness, that length of life wholly depends upon ideas. If this sentence somewhat reminds us of the ultra-orthodox professor of medicine in some German university, who commenced his course by promising to reveal the fundamental cause of all sickness, and then somewhat disappointed his curious and impatient hearers by telling them that it was sin, the daring way in which Mr. Mortimer Collins departs from his subject makes it impossible to pursue any such comparison. When he interpolates twelve sonnets on the gastronomical features of the various months, there might seem good reason for changing the name of his book into "A Short Life and a Merry One."

We have on our table *A Manual of Anthropology*, by C. Bray (Longmans),—*Beeton's Medical Dictionary* (Ward & Lock),—*Behind the Bars* (Trübner),—*Three and Four Place Tables of Logarithmic and Trigonometric Functions*, by J. M. Peirce

(Boston, Ginn Brothers).—*Patents and Patentees*, Vol. IV. Indexes for 1869, by W. H. Archer (Melbourne, Ferres).—*Our Railway System viewed in reference to Invasion*, by Baron M. M. von Weber (Chapman & Hall).—*The Insurance Encyclopedia*, by C. Walford, Vol. I. Part I. (Layton).—*Lights and Shadows in a Canine Life*, by Ugly's Mistress (Simpkin).—*The Very Latest News*, communicated through the medium of Mr. J. Smith (Ninamo).—*Psalm of Life*, by S. Dowdney (Houlston).—*The Sabbath School Hymnal* (Glasgow, Porteous).—*Councils and Ecclesiastical Documents relating to Great Britain and Ireland*, by A. W. Haddan, B.D. and W. Stubbs, M.A., Vol. III. (Macmillan).—*and The Man: the Mighty God* (Longmans). Among New Editions we have *Inorganic Chemistry*, by G. Wilson, M.D., edited by H. G. Madan, M.A. (Chambers).—*A Manual of Scientific Enquiry*, originally edited by Sir J. F. W. Herschel, Fourth Edition, superintended by the Rev. R. Main, M.A. (Murray).—*Notes on the Treatment of Skin Diseases*, by R. Liveing, A.M. M.D. (Longmans).—*A Practical Treatise on Bright's Diseases of the Kidneys*, by T. G. Stewart, M.D. (Longmans).—*On the Treatment of Pulmonary Consumption by Hygiene, Climate and Medicine*, by J. H. Bennett, M.D. (Churchill).—*Essays from the Times*, by S. Phillips, B.A., 2 vols. (Murray).—*London in Light and Darkness*, by N. Michell (Tegg).—*Adam's Disobedience, and its Results in relation to Mankind as shown in Scripture*, by J. W. Flower (Williams & Norgate).—*and Le Lendemain de la Mort, ou la Vie Future selon la Science*, par L. Figuier (Hachette). Also the following Pamphlets: *The Mathematical Tripos*, an Enquiry into its Influence on a Liberal Education, by the Rev. H. A. Morgan, M.A. (Rivingtons).—*Whole Numbers*, by E. J. (Wilson).—*Upon the Art of Operating under the Enemy's Fire with as little Loss as Possible*, by Major Tellenbach, translated by C. W. Robinson (Mitchell).—*The Principles of Outpost Duty*, by Capt. L. A. Hale, R.E. (Mitchell).—*The Next Battle-Field*, by A. H. Hutchinson (Mitchell).—*A Review of Baroda Affairs in 1871*, by Dinshah Ardeshir Tale-Yarkhan (Bombay).—*What is Real Democracy?* by Karl Heinzen (Indianapolis, Lieber).—*Fors Clavigera*, by J. Ruskin, LL.D., Letter 11. (Smith & Elder).—*About Tactics*, by Capt. Laymann, translated by Capt. E. M. Jones (Harrison).—*Essay on the Poetic Signification of Beethoven's Sonatas*, by F. E. Jencken, M.D. (Tribner).—*Sketches in the House of Commons*, by a Silent Member, Sixth Series (Provost).—*The other Side at the Battle of Dorking*, by Maximilian Moltruhn (Whittaker).—*The Sword and the Shield*, by Theophilus, Part I. (Stock).—*The Primacy of St. Peter*, a Translation of Cornelius a Lapide, upon S. Matthew xvi. 17-19, and S. John xxi. 15-17 (Bull & Simmons).—*True and False Protestantism*, by W. G. Clark, M.A. (Macmillan).—*and The Feast*, by T. W. Peile, D.D. (Rivingtons).

## LIST OF NEW BOOKS.

**Theology.**  
Alford's (H.) Advent Sermons, 2/6 cl.  
Alford's (Dean) Greek Testament, Vol. 4, Part 2, 4th Edition, Svo. 14/4 cl.; Vol. 4, complete, 4th Edition, Svo. 32/4 cl.  
Calthrop's (Rev. G.) Labourers together with God, 12mo. 2/6 cl.  
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## Law.

Beeton's Law Books, No. 8, 'Law Relating to Masters,' &c. 1/4 cl.  
Markby's (W.) Elements of Law Considered with Reference to Principles of General Jurisprudence, cr. Svo. 6/6 cl.

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## GERMANY.

Leipzig, Nov. 9, 1871.

SINCE my last, Mesdames Clara Schumann and Joachim, besides performing at the Gewandhaus Concerts, have given a concert of their own. The full attendance and the enthusiastic applause they earned

clearly demonstrated that the public can never tire of listening to genuine artistic productions. A monster concert to which we were treated by the entrepreneur, Ullmann, a German Barnum, filled the largest hall Leipzig can boast of; but, owing partly to the absence of an orchestra, partly to the too great variety of the programme, and the mediocrity of some of the artists brought forward, its success was but moderate. The palm of the evening might be assigned to the members of the celebrated Florentine Quartet; to Cav. Sivori, who was encored; and, lastly, to Madame Crémieux-Monbelli, though the applause bestowed on her was probably due more to her great personal attractions, her truly fascinating appearance, than to her sweet bird-like warbling.

Passing on from music to literature, I commence my account of recent publications with W. von Bock's pamphlet on 'Goethe in his Relation to Music' (Schneider & Co., Berlin). The author expresses his surprise that even so careful a biographer as Mr. Lewes should have neglected to inquire more fully into the nature of the "schematic tables of music," which, he says, in his 'Life of Goethe,' were fastened to the poet's study-door, and asks why Mr. Lewes does not notice Goethe's friendship with Zelter as well as that with Schiller, and why he did not read the editor's preface to the correspondence between Goethe and Zelter. In the present pamphlet, then, Von Bock endeavours to show that these "tables" were most probably identical with those which, for the past forty years, have been before the public, by way of supplement to the correspondence just mentioned, and were therefore easily accessible to Mr. Lewes. They are reproduced at the end of Bock's little volume. In answer to the question, "What was Music to Goethe?" our author says that it was to him a deeply and faithfully loved companion; and in reply to his second question, "What was Goethe to Music?" he selects passages from his works, and from his correspondence with Zelter, which prove his high and just appreciation of the divine art, on which he has a theory remarkably agreeing with Schopenhauer's, which, as you are aware, is also adopted by Richard Wagner. It is a pity the style of the pamphlet is not attractive; but its matter cannot fail to interest all admirers of Goethe and lovers of music.

Another musical work before me is 'German Composers, from Sebastian Bach down to the Present Time,' in Lectures delivered at the Victoria Lyceum, Berlin, by Dr. E. Naumann (R. Oppenheim, Berlin). Lectures on such men as Bach, Handel, Gluck, Haydn, Mozart, Beethoven, Schubert, Wagner, Mendelssohn, Schumann, Meyerbeer, and Wagner, written in a popular and elegant style by a competent judge of music, will not require an additional word of recommendation on my part, when addressing a public that knows so well how to appreciate German music, and has almost made its own some of the composers named. The same publisher advertises another work on Music, being 'Contributions to the History of the Oratorium,' by C. H. Bitter. No similar work being as yet in existence, it will suffice to have called attention to this interesting publication.

Messrs. Breitkopf and Härtel, of this town, have published 'On the Question as to the Genuineness of the Holbein Madonna, Discussion and Documentary Evidence,' by G. Th. Fechner. This is an exhaustive treatise on the fiercely debated subject, the first part discussing the respective merits of the two copies, and all that is connected with their history; while the second contains the various opinions of those art-judges who have written on the question. Fechner himself inclines to the side of those who consider the Dresden copy genuine, but he impartially states all the opposite arguments as well as those in favour of his opinion. The same author, one of our most ingenious professors, has also lately put forth a new and original work, entitled 'Experimental Aesthetics,' an attempt to give aesthetics the character of an exact science.

Luckhard (Leipzig) has issued 'The Social Question, its History and Importance at the Present



Time,' by Dr. H. Contzen. When the author, in his able sketch, says it was Christianity that first sanctified labour by regarding it as divine worship, I must remind him that long before Christianity had arisen, the Hebrew word for worship was identical with labour, so that the monkish (!) adage, *Laborare est orare*, is, in fact, of Jewish origin. But when, with Prof. Schönberg, whom, among a great many other authorities, he quotes, he says the misery of society is in a great measure owing to the burdens of militarism oppressing the European nations, I fully concur in his view. After all our recent glorious victories, the social question, which had been for a long time looming at a distance, has assumed threatening dimensions, and how with the annually increasing prices of provisions, fuel, &c., and with the heavy taxation imposed on us, the problem is to be solved, no one knows. Contzen, I fear, is too great an optimist.

The real causes which seem to me to be at the bottom of all the difficulties that beset us, are exposed in a rather remarkable treatise by A. Lasson, entitled 'The Principles and Future of the Law of Nations' (Berlin, W. Hertz). The author, some time since, drew down ridicule upon himself by an essay glorifying war; he has now elaborated this theme, and sets forth the real relation between states as being that of war. He shows what may be done to mitigate its horrors. He steers a middle course between the two extreme views on politics, designated by him as *Macchiavellism* and *Ultramontanism*, including in the latter the opinion of those who would introduce morality into politics. All that we can expect from a state is, he maintains, honesty, as being the best policy. Standing armies, according to him, are the only guarantees of a permanent peace; but how, I would ask, is our social condition to be improved while we are groaning under the yoke of militarism? In an Appendix Lasson quotes numerous German and foreign authorities, both in support of and in opposition to his opinions as laid down in the body of his volume, thus enabling the reader to draw his own conclusions and to weigh those of the author in the balance. Thus, e.g., on this very point of standing armies and general enlistment or compulsory service, he quotes three of the greatest authorities against himself—R. von Mohl, Bluntschli, and even Frederick the Great. I myself differ from the author in many of his assertions, and cannot declare him free from a specifically Prussian bias,—for whatever she has done is right in his eyes. But it would be equally unjust and vain to deny the merits of his treatise.

Mr. D. Collin, formerly partner of Messrs. A. Asher & Co., of Berlin, who has recently purchased the well-known publishing business of J. Guttentag, at Berlin, has just published the following works: 'Miscellaneous Essays on Literature and Art,' by A. Stahr, containing 'Biographical Essays'; a second augmented edition of 'A Winter in Rome,' by the same author and Fanny Lewald; a second considerably enlarged edition of 'Weimar and Jena,' by Stahr alone; and a 'History of the Jews in Berlin,' by Ludwig Geiger. For English readers the essays on A. Ruge, Hegel, &c., in the first of these works, have a special value, conveying as they do, in the always pleasant shape of biography, historical information of the highest interest at this moment, when all that was only dreamt then by young enthusiasts has been realized by that very State which then was most opposed to such dreams, and inflicted severe punishment on the dreamers: and Ruge lives among you, and must, therefore, have a double interest in the eyes of the English public. The works on Italy and on Weimar and Jena, as the homes of Goethe and Schiller, require no recommendation, having already an established reputation as the best guides for visitors of those abodes of art and culture, and being distinguished by that refinement of taste and extensive and accurate knowledge of Art which characterize Stahr's works on the subject. The last-mentioned publication was issued on the occasion of the recent bicentenary anniversary of the existence of the Berlin Hebrew Congregation. Considering that all the movements of the German Jews within the

last century had their origin in Berlin, and thence made their influence felt in every other country in Europe, such a history well deserved to be written; and the execution of the task by the son of Rabbi Dr. Geiger displays great ability. Where, moreover, such names as M. Mendelssohn, Friedländer, Herz, Zunz, and others, figure, the work assumes more than a merely local or sectarian interest.

When last year I noticed Paul Lindau's 'Letters of a Provincial,' I assigned to him a high position as a satirist. He has since published a collection of his Critical and Miscellaneous Essays under the title of 'Literarische Rücksichtslosigkeiten' (Leipzig, Barth), which, though not equal to the Letters in point of wit, yet exhibit more solid qualities, such as critical acumen, a good knowledge of French literature, and considerable acquaintance even with the English of Shakspeare. Though the Essays had already found a wide circulation in the newspapers and periodicals where they originally appeared, this is already the third edition of the reprint.

Kuno Fischer's essay 'On the Origin of Wit and its Forms of Development' (Heidelberg, Bassermann) is quite a model of a popular style of treating æsthetical questions. His definition of wit, as "a sportive judgment," or "happy conceit," is, perhaps, not a new one; but what seems to me equally original and correct is the subsequent observation, upon which, in fact, all the rest of the essay turns, viz., that wit first proceeds from the free and heightened feeling of superiority or self-satisfaction, and then reacts on and increases it. From the aforesaid definition the author justly infers that the more sportive the judgment is, and the more judgment there is in the sport, the higher is the quality of the witticism. Candidates for competitive examination, and others, too, had better study this amusing little volume, should they again be called upon to treat the subject of Wit (see *Athenæum*, October 7th, 1871).

Of poetical works I have before me a seventh edition of 'Ahasver in Rome,' a poem in six cantos, by Robert Hamerling (Hamburg, Richter). I believe this wonderful production is as yet but little known in England, though it is decidedly the most powerful that has appeared in Germany within the past century, or for a much longer period. The subject is not Ahasver, but Nero and his deeds. Never has Roman life in his time been painted in more vivid colours and with more dramatic power. In colouring and grandeur of conception the poem can only be likened to a painting of Michael Angelo's. Truly may one say of it, that what Austria lost in military glory in 1866 was retrieved in poetical fame by one of her sons, for Hamerling is an Austrian, and first published his poem in that fatal year.

Messrs. Duncker & Humblot, of this town, have issued a prospectus of a new important undertaking of theirs, being 'An Annual of the Legislation, Political and Judicial Administration of the German Empire,' edited by Dr. Fr. von Holzendorff, Professor of Law, in Berlin. He will be assisted by many high functionaries, civil and military, and writers of note, who will, each in his special branch, not only report on, but critically review each legislative period or session. The price of the Annual is fixed at 3½ thalers, or 10s. Baron Tauchnitz has just published a most tastefully got-up second edition of the English version of Freiligrath's Poems, augmented by his beautiful contributions to the War Lyrics of 1870-71, three of which are elegantly translated by the Editor, Freiligrath's daughter.

Several other interesting publications have appeared, which must wait their turn till my next, as I should otherwise encroach too far on your space. D. A.

#### THE LONDON SCHOOL-BOARD.

AFTER having agreed, at Mr. Smith's suggestion, to shelve for a while the terrible question of the payment of fees to denominational schools, the Board, on the 2nd inst., further agreed to limit this period of suspense to twelve months. We pointed out, at the time, that Mr. Forster had

relegated the difficulty to the Board, and that the Board had relegated it back to Mr. Forster. It has now given that gentleman a strong hint that he must deal with the question in the ensuing session—a hint which will, we have every reason to believe, be enforced in the House of Commons itself.

Then, in order, came the remaining by-laws, on which no great battle was expected. First, the Board negatived By-law No. 3, by which it was proposed that the parents of a child whose fees are paid by the Board might themselves select the school. Then By-law No. 4 (or, as it now stands, No. 3) was carried without debate. By this it is ruled that the normal period of school attendance is to be not less than twenty-five hours a week. The next by-law provided that any child of not less than ten, who has reached the fifth standard of the Government Code for the time being, be altogether exempt from school attendance; and that any child of the same age who is beneficially and necessarily at work for the maintenance of itself or its parents, may have its hours of school attendance reduced to ten in every week. To this, of course, Canon Cromwell had a long amendment, after the rejection of which the Board passed the by-law, with two slight alterations suggested by Mr. M'Gregor. Then came a by-law exempting from attendance any child who has not a public elementary school within a mile of its home. And thus the long by-law struggle came to an end.

At its meeting on Wednesday the Board agreed to hire temporary rooms until it has schools of its own. It also, at the suggestion of Mrs. Anderson, agreed to appoint a sub-committee to see that the new schools are not built with that defiance of all sanitary rules in which modern Gothic architects love to riot. It further agreed to consider whether it could not at once set about establishing evening classes. And, lastly, it approved a code of regulations for putting its by-laws into force, of which the main feature is the appointment in each district of a committee, consisting of the members for that district, and of certain other persons by them nominated. This divisional or district committee is to be armed with purely executive powers, and is to be subject in all things to the most absolute direction of the Board.

Thus, then, the by-laws are passed; the constitution of the machinery by which they are to be worked is agreed upon. All that now remains is to get to work. How soon are we to have our first educational returns?

#### Literary Gossip.

MR. CHARLES READE has in preparation a new novel, to appear in *London Society*.

THE Memoirs of Talleyrand are at last to be given to the world. They were long withheld, from fear lest the revelations they contain damaging to the First Empire might lead to their seizure by the Second.

MR. GERALD MASSEY is about to issue his book on Shakspeare's Sonnets in a second and enlarged edition, consisting of one hundred copies, to be sold to subscribers only.

MR. EDWARD A. BOND, the Keeper of the Manuscripts in the British Museum, will edit next year, for the Chaucer Society, the fragments of the MS. Household Book of Elizabeth, wife of Prince Lionel, which contain the earliest mention of the name of Geoffrey Chaucer, and possibly of the Philippa, whom he afterwards married. Chaucer's name is three times repeated, in the years 1357-1359. Mr. Bond's article on these fragments, in the *Fortnightly Review* of August 15, 1866, excited much attention at the time, and has frequently been referred to since; but the fragments have not yet been printed at length.

MM. PAUL MEYER AND GASTON PARIS have put forth an attractive prospectus of their



new antiquarian quarterly journal, *Romania*, of which the first number is to appear in January, 1872. This new review is to embrace the whole range of the Neo-Latin languages and literatures to the Reformation, and will devote special attention to the Anglo-Norman dialect spoken in England, and the relations between Early English and Early French literature. It will also admit essays written in English. Collections of popular tales, legends, and songs, in all the Romance languages, will likewise be inserted. The high character of the editors is a guarantee that their journal will be a gain to literature and antiquarianism; and we trust that their London agents, Messrs. Trübner and Williams & Norgate, will receive the names of many English subscribers.

A Library Edition of Mr. R. H. Horne's 'Orion,' a poem which has never yet appeared in the dress it deserves, is announced by Messrs. Ellis & Green.

A SCHEME has been set on foot for the presentation by England to Chicago of a free library. The Anglo-American Association have taken up the project, and have received promises of support from many authors and publishers.

M. CAMILLE ROUSSEL, the author of 'Les Volontaires de 1792,' has published a work, in one volume, on 'La Grande Armée de 1813,' the chief object of which is to show how armies are formed, and how soon they may fall to pieces.

M. JULES BARBIER has published a volume of war-songs, entitled 'Le Franc-Tireur.'

A CURIOUS specimen of reviewing appears in the last number of the New York *Home Journal*. It is a notice of the English novel, entitled 'The Member for Paris,' by 'Trois Étoiles' (\*\*\*, now generally understood to be Mr. Grenville Murray). The writer of the review gravely takes "Trois Étoiles" to be the real name of a French writer, a new aspirant for literary fame among our friends across the Channel, and commences his critical notice as follows:—"The Member for Paris," by Trois Étoiles, an author comparatively unknown outside of France, is the rather quaint and Trollope-like title of a tale of the Second Empire. A perusal of it reinforces the opinion latterly expressed by critics, that the literature of France is gradually recovering both from the sensationalism of Dumas and Sue, and from the romanticism in which Beaudelaire was the representative critic," and so forth—no hint being given that this is a work written in English, and by an Englishman.

AMONGST new German periodical publications are, the *Metzer Zeitung*, published on the 18th of October, as the German organ for newly annexed Lorraine, and a journal published fortnightly at Brünn, entitled *Die Verfassung*.

THE literary MSS. of the late Robert Blum are being published by his son, Dr. Hans Blum, the editor of the *Grenzboten*.

THE Committee for the celebration of the fourth Centenary Festival in honour of Niccolò Macchiavelli, through Count Terenzio Mamiani, the secretary, announce that all compositions on the Life of Macchiavelli, intended for the competition for the prize of 5,000 lire, must be sent in by the 31st of next month.

A NEW literary publication has been established in Hanover, entitled *Illustriertes Classiker-Journal*, in which will appear, in weekly parts, the masterpieces of German poetry, with illustrations.

THE Hong Kong papers say that the Chinese Government have devoted 1,000,000 taels to send thirty students to Yale College, in New England. However this may be, they cannot have appropriated the enormous sum of 10,000*l.* a piece.

THE fifth and sixth parts of the Supplement to the 'Conversations-Lexicon,' published by Brockhaus, of Leipzig, bring the eleventh edition down to our own times. In the fifth part, are articles on the 'Vatican Council,' the 'Commune of Paris,' and 'Darwinism'; while the sixth contains articles on the 'German Empire,' the 'Franco-German War,' and full accounts of the German Army, Navy, People, and Literature.

AT Hamburg a weekly newspaper, *Der Volksfreund*, has been established by the Social-Democratic party, under the editorship of Herr August Geib.

DR. WILHELM TANGERMANN has contributed an interesting work on the division in the Roman Catholic Church, under the title of 'Aus zwei Welten, Wahrheit und Dichtung,' published under the *nom de plume* of Victor Granello, in which the author describes the conflict of the dogma of the Church with the civilization of the present day.

DR. ROGERS takes exception to portions of our notice of his lately-published work. We need reply only to two serious accusations made by him. We quoted from one of the epitaphs he has collected the line, "Oh, that men were wise to know the multitude of those that are to be damned." In a letter he addresses to us, he says, "There is no such epitaph or portion of an epitaph in the volume"; to which we answer, that it forms part of the epitaph "on the handsome mausoleum of Thomas Bannatyne," and is to be found in page 23 of the volume in question. Dr. Rogers's next serious charge is that we attempted to justify our assertion that he uttered nonsense in respect of Walter Scott "by an inaccurate quotation." Our answer is, that we made no quotation at all, but simply stated that he said of Scott's 'Lady of the Lake' that it raised Scott's reputation to a degree which his subsequent fame as a novelist justified. We asked, thereupon, how an author's fame as a prose writer could justify his reputation as a poet? To show that we made no mis-statement, we now quote the author's own words (page 232):—"In 1808, he (Scott) produced 'Marmion,' and in 1810, 'The Lady of the Lake,' the latter poem raising his reputation to a degree which his subsequent fame as a novelist justified," &c. This, whatever the writer's meaning may have been, is "nonsense."

#### SCIENCE

*Letters and Extracts from the Addresses and Occasional Writings of J. Beete Jukes, M.A., F.R.S., &c.* Edited, with connecting Memorial Notes, by his Sister. (Chapman & Hall.)

OUR first impression upon reading the "Introductory Note" to this volume was, that a sister's

love had estimated too highly the position attained by her brother in the ranks of science. That the "feeling of our common nature which finds its expression in hero-worship and saint-adoration" had been unusually strong with Mrs. Browne, and that, in consequence, she had coloured too highly "the kindly actions," "the lively sympathies," "the charitable judgments," of him, her brother, whom she so "greatly loved and revered." The clothing of our memories of the dead with special virtues is analogous to that "sweet sorrow" which plants the choicest flowers upon a grave; and it proclaims the possession of a heart full to overflowing of those heaven-born affections which give warmth and brightness to the living world. Happy must be that man who can contemplate the finish of his mortal toil with the consciousness of leaving behind him some friendly heart whose delight it will be to preserve "the good and the true" which was in him; and, by presenting them to the world, teach others to emulate those virtues, while "the small defects of character, &c., now dwindle into utter insignificance, or entirely die out of mind." After carefully examining these 'Letters and Extracts,' we are pleased at arriving at the conclusion that they have resulted from no ordinary mind, every letter and each extract bearing the impress of well-directed thought. We can, therefore, perfectly understand how sacred to a sister must be the memory of a brother of whom Adam Sedgwick has written the following earnest words: "A clear, true-hearted man, unselfish in his labours, and looking steadily to the greatest and noblest ends of science. The great cause of science suffered by his death; for where shall we find so laborious and keen-sighted a worker?" Although this volume is not, in form, a biography, yet, by the judicious arrangement of the Letters and Extracts, and by the introduction of a few unobtrusive notes to link them together, we have a very pleasant autobiographical sketch, which, as the letters and sketches are the spontaneous utterances of him whose life and works the book is to describe, is free from all the objections which can attend an autobiography.

The extracts given from Mr. Jukes's earlier letters to his mother and his aunt, about 1837, generally describing the country through which he was "walking with knapsack and fowlsack," have all the freshness of youth, and they show in every page that the writer of them was an intense lover of nature, and a close observer of all natural—especially geological—phenomena. In 1839 Mr. Jukes sailed for Newfoundland, the geological survey of that island having been entrusted to him. The letters and notes from journals of this period form an interesting addition to the 'Excursions in Newfoundland,' which was published by Mr. Murray in 1842. In this year Mr. Jukes accepted the office of naturalist to the Expedition for surveying Torres Strait, the great Barrier Reef, and New Guinea. A considerable portion of this volume consists of the letters written to his friends during his connexion with this expedition,—in H.M.S. Fly, with her tender, the Bramble schooner,—under the command of Capt. Blackwood. Those letters are by far the most interesting portion of this book to the general reader, since they convey, in language of the simplest kind, the first impressions

made upon an intelligent and observing mind by those distant countries in the South Pacific Ocean, which this expedition visited. Mr. Jukes's ever-active mind allowed but little to escape it. The geological characters of the rocks, the physical peculiarities of the surface, the infinite variety in the Fauna and Flora, equally claimed his attention. The following passages, from a letter to his aunt, written from off the north coast of Australia, in August, 1843, is characteristic:—

"I hope you are having weather now at home somewhat resembling our climate here. If so, how beautiful must England be! No country equals it, even in this quality. The palm, the plantain, and the other far-famed trees of the tropics, are certainly surprisingly lovely, especially by blue clear waters, in perpetual sunshine, with perhaps noble hills rising behind them; but their beauty is more like that of a picture to be looked at from a distance and at rest. A nearer view, when walking among them, most probably shows a dry, dusty, parched-up soil, or a dank swamp; woods either scanty and devoid of shade, or matted and tangled with parasitical plants, so as to be impenetrable. No green lanes, no shady walks; above all, no meadows, no lovely corners or smiling fields, such as England abounds in, and whose beauty is more easily felt than described. Still, even to relish English beauties, you should have been abroad. Then, how should you like tropical insects? To say nothing of myriads of ants in all trees, that either bite, sting, or smell most abominably; of cock-roaches, of all sizes up to three inches long, swarming in all houses, beds, rooms, boxes, cupboards, bread-baskets, running over your dinner-table, or dashing into your plates and tumblers; only think of the incessant buzz and fever-bringing bites of sand-flies and mosquitoes, obliging you when on shore to sleep in a muslin hive. To make up for all these discomforts, however, and even consoling us for the heat of the day, how glorious is a tropical night, or a morning before sunrise!—a cool clear sky, with a gentle breeze fanning your temples, and a delicious dew falling around you; the stars sparkling like gems through the liquid air, and the moonbeams glancing and flickering on the rippling water; and this not occasionally only, but night after night for months together."

Letters such as this, and they are numerous, must recommend themselves to many readers. In 1846, Mr. Jukes joined the Geological Survey of the United Kingdom, under the directorship of De La Beche; and in 1850, he was appointed the Local Director of the Irish Survey, which position he held until his death in 1869. About one-half of this volume is occupied by letters written, for the most part, to Prof. Ramsay, the Local Director for Great Britain, and discussing the geological problems which it was Mr. Jukes's loved labour to solve. They convey, in brief, the history of the progress of scientific geology during the nineteen years which were occupied by him in the closest possible examination of the rocks of North Wales, of South Staffordshire, and of Ireland. We can assure the Editor of this pleasant volume that it does "serve to recall her brother to the remembrance of his friends, and to convey to those who were unacquainted with him a picture of his arduous labours in the cause of science."

#### A NIGHT ON VESUVIUS IN ERUPTION.

Naples, Nov. 2, 1871.

THE remains of the lava-stream which broke out from Vesuvius at the beginning of this year, dwindled notably some four or five days since, so as to become almost invisible at night, and we were expecting a period of quiescence, when signs of fresh activity became apparent, and on Tuesday

two streams, issuing low down from new points of the ash-cone, descended along its sides, raising a large cloud of smoke and vapour. At night the direction and magnitude of these two glowing streams could be readily observed from Naples, and at the same time it was seen that the small crater (of this year) near the top of the cone was blazing as though with a resinous flame, whilst at short intervals showers of red-hot ashes were ejected from the mouth of the big crater. Vesuvius was, in fact, in regular process of eruption.

The night being exceedingly fine and the moon nearly full, we determined to take advantage of the opportunity for enjoying an experience as impressive as rare—namely, a nocturnal expedition to the summit of the belching cone.

A carriage brought D—, K—, and your Correspondent to Resina, at the foot of the mountain, by ten o'clock; and after a brisk walk up to the Hermitage, we found ourselves, at midnight, by the slowly advancing extremity of one of the lava-streams. Here we sat down in the comfortable hollows of the earlier lava of this year, warmed by the glowing mass, some thirty feet from us, whilst we watched its progress. The whole scene, as we then witnessed it, had something of an unnatural aspect—not in the sense of supernatural, but rather in the sense of artificial or of human workmanship. It resembled some vast pyrotechnic display; the mass of lava before us, with its cooling surface of cinders and its glowing cracks, was very like the smouldering embers of a huge bonfire; whilst above, the flambeau of the little crater and the constantly repeated showers from the larger mouth at this distance were like so many fireworks—the latter especially bearing a strong resemblance to the device known as "golden rain." At times a dense pillar of black smoke, accompanied by vivid flashes of lightning, burst from the summit of the mountain, and gave a more terrible tone to the spectacle.

Other thoughts arose as we advanced along the line of the lava-stream, and watched it flowing at a white heat, with perfect limpidity, from the rents in the side of the ash-cone, whilst a distant roar was heard marking each of the intermittent blasts from the summit. No one who has seen the tapping of an iron-furnace could fail to be struck with the similarity of the scene there presented to that now witnessed on Vesuvius, the scale being immensely larger in the latter case. Here indeed, one could imagine, were the old giants at work in their iron-forge: we heard the deep breathing of their bellows; we saw the sparks blown from the chimney; and below we watched the flowing out of the molten metal: then, as we listened, the notes of a distant band of quartermen, chanting one of those strangely plaintive Neapolitan strains, came through the still air to our ears, like the buried chorus of the giant forge-men. Above us the moon was shining with a clear green light, and behind lay the beautiful bay, with the shadowy forms of Ischia and Capri faintly indicated, whilst a long crescent of fairy-lights, glimmering on the coast-line, marked the stretching roadway of Naples, Portici, and Resina.

Passing between the two new lava-streams, which were tending to meet each other at a point to the seaward side of the mound on which the Observatory is placed, we began climbing the steep side of the ash-cone, in order to make our way to the great crater. After calming the fears of our porter (who carried our rugs and some refreshment) by a promise of some extra francs,—three were sufficient to induce him to come on whither he had sworn, in the most heart-rending tones, that it was certain death to venture,—we proceeded steadily for an hour, and then rested on the level of the small crater. We could not now see the sources of either lava-stream, but the free end of that which was issuing from a point almost in the Atrio del Cavallo,—and whose dreadful crawl, as it slowly but surely rolled on, overwhelming and destroying, we had stopped to watch as we passed at a distance of a few feet,—now appeared to have gained the other stream, and to have joined its current, so that the line which we had taken in ascending was completely closed in by a burning river. Whilst

resting at this spot perhaps the finest effects were witnessed; for the volume of smoke issuing from the small crater was now seen in its real magnitude, and what had looked like flame was clearly seen to be dense smoke, illuminated by the reflexion of light within the crater. The big crater seemed to be now more energetic in its blasts; not only fine ashes, but huge white-hot stones were tossed up at each gasp, and fell round about the edge of the cup, whilst the whole mountain shook beneath us, like a vessel staggering under a heavy sea. The bare crags of the old half-crater, Monte Somma, looked weird enough in the moonlight, and the impression was heightened by the hollow echo with which they sent back, after a pause, a response to the roar accompanying each jet of stones from Vesuvius: the broken-down, half-buried mother seemed to be sympathizing in the wild play of her offspring.

From this point we passed (at about three o'clock) on to the line where the fine dust-like ashes commence—about 100 feet from the lip of the great crater. Here our porter pointed out, in an agonized voice, that there were many red-hot stones lying round about us, recently ejected from the crater. His anxiety was not, however, so great as to prevent him from lighting his pipe at one of these masses, which measured 3 feet by 2 feet, and would have been unpleasant when falling from a height of some 400 feet. We were on the south side of the crater, where comparatively very few of these stones were falling; and, after a little consultation, D— and I determined to ascend as far as the lip, in order to take one peep at what was going on within. Anxiously watching the direction of the stones shot up by two explosions which occurred as we ascended, we gained the desired edge, and looked into the crater. Nothing was to be seen but dense clouds of sulphureous smoke, which half choked us. We agreed to await one explosion, and then to retire. It came with a tremendous shock—much like that experienced when one is between decks of a man-of-war whilst a volley is fired. The white-hot blocks and stones and red-hot ashes rose into the air from a spot not 100 feet in front of us, in a vast column, and fell luckily towards the other side of the crater: then we ran down hastily. As we descended over the fine ashes on the Pompeian side of the mountain, we watched other explosions, one of which scattered the side of the crater where we had stood far and wide with ashes and glowing stones. Though it would be possible, by activity, to avoid being hit by any of the larger stones when a shower fell around one, yet I do not know to what extent it is considered reasonable to venture, and was therefore well pleased that none fell on the southern edge of the crater whilst we stood there.

A quick descent brought our party to Resina as the clocks were striking six, and after taking coffee and bread, we drove back to Naples.

One fact is worth notice with regard to the larger blocks blown into the air from the crater—they appear to ascend without any rotatory motion whatever, so that their angular, more or less square, outline is distinctly seen: in descending, on the contrary, they rotate rapidly, and thus assume a spheroidal appearance—making, at the same time, a hissing noise. Probably those in a more viscid state do actually thus assume a bomb-like form.

E. R. L.

#### SOCIETIES.

GEOGRAPHICAL.—Nov. 13.—Major-General Sir H. C. Rawlinson, K.C.B., President, in the chair.—The following new Fellows were elected:—Dr. R. Barnes, Major A. K. Comber, H. T. W. Holt, Lord Lyveden, J. H. McClure, D. M. Macnab, W. H. Medhurst, W. Square, and W. B. Sills.—The President, in his address, after paying an eloquent tribute to the late President, Sir Roderick Murchison, reviewed the progress of geography since the last meeting of the previous session. He congratulated the Fellows on being again permitted to meet in the handsome and commodious Hall of the London University. He also announced that



the Society had, during the recess, taken up its permanent quarters in Savile Row. In physical geography, the subject of Oceanic Circulation, and Dr. Carpenter's researches thereupon, were prominently noticed; and he stated that Dr. Carpenter, during his Mediterranean voyage of the past summer, had met the objections of his critics in so far as related to the under-current outwards at the Straits of Gibraltar by experimentally proving that such a current really does exist. In Arctic exploration the recent German expeditions were noticed, particularly the voyage of Messrs. Payer and Weyprecht. In Central Asia and Eastern Persia much accurate information had recently been obtained by English travellers and surveyors; and in Syria their medallist, Capt. Burton, had, in company with Mr. Drake, examined the Anti-Libanus and the little-known district east of Damascus, subjects on which this indefatigable traveller would read papers at a subsequent meeting. A paper had been received from Capt. Blakiston on the subject of the island of Yezo, the circuit of which he had recently explored in the capacity of an official of the Japanese Government. No direct news had been recently received either from Dr. Livingstone or Sir Samuel Baker; but authentic intelligence of Dr. Livingstone could not be much further delayed, as Mr. Stanley left Zanzibar for the shores of Lake Tanganyika in February last, taking with him "Bombay," one of Speke and Grant's "faithfuls" as guide.—A paper was read 'On the Exploration of the Limpopo River,' by Capt. Frederic Elton. This journey was performed between July 6th and August 8th, 1870, the author starting from the Tati gold-fields and proceeding by an easterly route to the junction of the Tuli river with the Limpopo, and thence descending the great stream or marching along its banks to beyond the junction of the Lipalule, whence he struck across to Lorenzo Marques, in Delagoa Bay. The middle part of the Limpopo, between the Tuli and Lipalule, was found to be encumbered with rapids and waterfalls. The paper described the country traversed as rich and abundant in game of all descriptions.

ASTRONOMICAL.—Nov. 10.—W. Lassell, Esq., President, in the chair.—Messrs. J. H. Freeman, R. H. M. Bosanquet, and H. Taylor, were elected Fellows.—The following papers were announced and partly read:—'On the Precession of the Equinoxes,' by Mr. D'Oyly;—'Observations of Solar Spots,' by Mr. Beer;—'On Supposed Changes in Nebula round  $\eta$  Argus,' by Mr. Lassell;—'Errors in Logarithmic Tables,' by Mr. Wackerbarth;—'Observations of Saturn, Mars, &c.,' by the Rev. J. Spear;—'On the Zodiacal Light,' by Capt. Tupman;—'Note of Warning to Spectroscopic Theorists,' by Mr. Drach;—'Observations of Encke's Comet,' by Mr. Airy;—'R.A. and N.P.D. of Encke's Comet,' by Mr. Airy;—'Les Variations de la Pesanteur dans les Provinces Occidentales de l'Empire Russe,' by M. Sawitsch;—'Occultations of Stars by the Moon,' by Capt. Noble;—'Note on the Inferior Conjunction of Venus,' by Capt. Noble;—'On the Construction of the Heavens,' by Mr. Proctor;—and 'Nébuleuses Déconvergentes et Observées à l'Observatoire Marseillais,' by M. Stephan.

GEOLOGICAL.—Nov. 8.—Joseph Prestwich, Esq., President, in the chair.—H. Hicks, Esq., was elected a Fellow, Dr. Franz Ritter von Hauer a Foreign Member, and M. H. Coquand a Foreign Correspondent.—The following communications were read:—A letter from the Embassy at Copenhagen, transmitted by Earl Granville, mentioning that a Swedish scientific expedition, just returned from the coast of Greenland, had brought home a number of masses of meteoric iron found there upon the surface of the ground. These masses varied greatly in size; the largest was said to weigh 25 tons.—'On the Geology of the Diamond-Fields of South Africa,' by Dr. J. Shaw.—'On the Diamond-Gravels of the Vaal River, South Africa,' by G. W. Stow, Esq.

ASIATIC.—Nov. 13.—Sir T. E. Colebrooke, Bart. M.P., President, in the chair.—A collection of Roman coins, of Constantine the Great, Constantius, Theodosius, Valens, and other emperors, lately found at Batticolos, in Ceylon, by Mr. G. G. Place, was exhibited; as also a set of about 130 photographs of Southern Indian inscriptions, in the Canarese and Nagari characters, taken for the Mysore Government by Col. H. Dixon.—Two sealing-wax impressions of an intaglio seal, with an inscription in Himyaritic characters, sent by Capt. S. B. Miles, were laid before the meeting. The seal was found at Babylon.—Mr. C. Horne read a paper descriptive of the engraving upon a metal vase found in the hill state of Kulu, division Lahoul, in India, by Major Hay, in 1857. He held the scene to represent Sakya Muni proceeding in his chariot, drawn by four milk-white steeds, to his garden at Kapila, where he saw the first of the four "predictive signs." The arms, musical instruments, costumes, &c. indicated, he thought, a very early date; and although the vase itself might have been executed at a later period, the scene depicted with its accessories pointed to the third or fourth century of our era.

ZOOLOGICAL.—Nov. 7.—Prof. Newton, V.P., in the chair.—The Secretary read a Report on the additions made to the Society's Menagerie during June, July, August, and September, 1871,—the Tamandua Ant-eater (*Tamandua tetradactyla*), Baird's Tapir (*Tapirus Bairdi*), and several other animals of special interest.—Papers and communications read: from Mr. G. Krefft, on a Ziphioid Whale, stranded near Sydney, which appeared to be referable to *Ziphius Layardi*,—by Mr. Gould, on a Fruit Pigeon, from the Fiji Islands, which he proposed to name *Chrysena victor*,—by Mr. Schlater, on the supposed existence of an undescribed animal, of about the size of a dingo, in the Rockingham Bay district of Queensland,—by Dr. J. Anderson, on a short-tailed Macaque, from Upper Burmah, which he proposed to call *Macacus Brunneus*,—from the Viscount Walden, on a Falconine Bird, of the genus *Polihiæra*, recently obtained by Major Lloyd, near Tongoo, Upper Burmah, and proposed to be called *Polihiæra insignis*,—by Mr. W. H. Flower, on the recent Ziphioid Whales, among which he proposed to recognize the following generic types, *Hyperoodon*, *Ziphius*, *Mesoplodon*, and *Berardius*: this was followed by a description of the skeleton of *Berardius Arnouxi*,—by Mr. H. T. Ussher, on the habits of the Horned Viper (*Vipera nasicornis*), as observed by him in the vicinity of Cape Coast Castle,—by Prof. Newton, on a peculiarity he had recently discovered in an Australian Duck (*Anas punctata*), viz., that in this species the osseous development of the lower trachea is common to both sexes,—by Dr. J. C. Cox, describing a new Volute, and twelve new species of Land Shells from Australia and the Solomon Islands,—from Surgeon F. Day, on the identification of certain species of Indian Fishes,—by Mr. P. L. Schlater, on Pelicans, being supplementary to a paper on the same subject, read in May, 1868,—from Mr. J. Brazier, on eight new Australian Land Shells,—from Dr. J. Murie, containing supplementary notes concerning the powder-down patches of *Rhinocetus jubatus*.

INSTITUTION OF CIVIL ENGINEERS.—Nov. 14.—Charles B. Vignoles, Esq., President, in the chair.—At this, the first meeting of the session 1871-72, the paper read and discussed was 'On Pneumatic Despatch Tubes—the Circuit System,' by Mr. Carl Siemens.

MATHEMATICAL.—Nov. 9.—Dr. Spottiswoode, President, in the chair.—The following gentlemen were elected to form the Council for the ensuing session:—President, Dr. Spottiswoode; Vice-Presidents, Profs. Cayley, Henrici, H. J. S. Smith, and Mr. S. Roberts; Treasurer, Dr. Hirst; Hon. Secs., Messrs. M. Jenkins and R. Tucker; Other Members, Profs. Clifford and Crofton, Dr. Sylvester, Hon. J. W. Strutt, and Messrs. T. Cotterill, Merrifield, Stirling, and Walker.—Mr. A. Freeman was

proposed for election.—It being unanimously agreed to that the number of Honorary Foreign Members should be increased to six, the President read out the names which the Council proposed to nominate for election: viz. Dr. Clebsch, M. Hermite, Prof. Cremona, Dr. Hesse, and Prof. Betti. The only Foreign Member at present is M. Chasles.—Dr. Sylvester then gave an account of his communication 'On the Partition of an Even Number into Two Primes.'

- MEETINGS FOR THE ENSUING WEEK.
- Mon. London Institution, 4.—'Consciousness,' Prof. T. H. Huxley.
  - Entomological, 7.
  - Royal Academy, 8.—'Anatomy,' Mr. R. Partridge.
  - Social Science, 8.—'Present state of the Co-operative Movement,' Mr. T. Hughes, M.P.
  - Anthropological Institute, 8.—'Anthropological Collections from the Holy Land,' Capt. R. F. Burton, with Craniological Notes by Dr. C. C. Blake.
  - Architects, 8.
  - Tues. Statistical, 7½.—Opening Address, by the President: 'Suggestions for Collection of Local Statistics,' Mr. J. T. Hammick.
  - Civil Engineers, 8.—'Pneumatic Tubes' Discussion: 'Stretches of Rigid Arches and other Curved Structures,' Mr. W. Bell.
  - Zoological, 8.—'Osteology of the Marsupials (Part III.), Modifications of the Skeleton in the Species of Phascogomys,' Prof. Owen; 'Report on several Collections of Fishes recently obtained for the British Museum,' Dr. A. Günther.
  - Wed. Society of Arts, 8.—'Present State of the Through Railway Communication to India,' Mr. Hyde Clarke.
  - Geological, 8.—'Devonian Fossils from the Wittenberg, South Africa,' Prof. R. Rupert Jones; 'Geology of Fernando Noronha,' Dr. A. Rattray; 'Ichthyosaurian Remains from Kimmeridge Bay, Dorset, and Appendix to a Note on a Wealden Vertebra,' Mr. J. W. Hulke.
  - Archaeological Association, 8.—'British Cemetery discovered at Sunbury-on-Thames,' Mr. E. Roberts.
  - Literature, 8½.
  - Thurs. Royal Institution, 7½.—'Science and Commerce, illustrated by the Raw Materials of our Manufactures,' Mr. F. L. Simmons.
  - Royal Academy, 8.—'Chemistry,' Mr. S. B. Haughton.
  - Royal, 8½.—'Behavior of Supersaturated Saline Solutions when exposed to the Open Air,' Mr. C. Tomlinson; 'Experimental Determination of the Velocity of Sound,' Mr. J. J. Stoney; 'Numerical Value of Euler's Constant,' Mr. W. Shanks (Second Paper); 'Numerical Values of  $e^{\log 2}$ ,  $2^{\log 2}$ ,  $3^{\log 2}$ , and  $\log 10$ ,' Mr. W. Shanks (Second Paper).
  - Antiquaries, 8.—'Medieval Representations of the Months and Seasons,' Mr. J. Fowler.

#### Science Gossip.

THE Council of the Royal Society have awarded the medals in their gift, for the present year, as follows:—The Copley Medal, to Julius Robert Mayer, of Heilbronn; the Royal Medals, to Mr. George Busk, F.R.S., and Dr. John Stenhouse, F.R.S. We may have something to say about these awards shortly.

A SUBSCRIPTION has been commenced for founding a scholarship in connexion with St. Thomas's Hospital, as a memorial of the late Mr. Solly.

AN effort is being made to set on foot a course of popular science lectures at Bolton. Prof. Williamson, Mr. Boyd Dawkins, &c., have promised their assistance.

THE Botanical Society of Edinburgh numbers upwards of 600 members,—honorary, foreign, corresponding, extraordinary, associate, resident, and non-resident,—of nearly every civilized nationality, and scattered over nearly every part of the world. Yet it may perhaps be held as a curious proof of the healthy character of the naturalist's pursuits, that at the anniversary meeting last week, the President announced that he had not a single death to record among all these members for the last twelve months.

It will be remembered that Mr. James Young invested the sum of 10,000 guineas for the establishment of a chair of Technical Chemistry in Anderson's University, Glasgow, and that Prof. Gustav Bischof, of Bonn, was selected to fill the chair. On the 31st of October Prof. Bischof delivered the inaugural lecture to a large audience, Mr. W. Ewing occupying the chair.

DICKER'S *Australian and London Gazette* is published immediately after the arrival of the Australian Overland Mail, and furnishes the most trustworthy account of the mining operations of the colony. We learn from it that, according to the Custom-House return, the amount of Victorian gold exported up to the end of July of this year was 984,130 oz., which is 138,737 ounces more than the return for a similar period in 1870.

THE *Journals of the Asiatic Society of Bengal* contain a paper by Mr. W. E. Ayrton, 'On a Quantitative Method of testing a "Telegraph Earth,"' four papers on subjects connected with the natural history of India, and as many descriptive of particular districts, their natural features, history, and ethnology. The *Proceedings* give some

interesting communications on the meteorology and natural history of India. A memorandum on the total eclipse of December next, by Lieut.-Col. J. F. Tennant, merits attention.

PROF. EILHARD SCHULZE, of Rostock, has published a monograph on the polyp *Cordylophora*, which occurs in the Victoria Docks among other places, and gives a very careful account of its microscopic anatomy. Prof. Allman, who first named this beautiful form, also gives figures and descriptions of it in his work, just published by the Ray Society, 'On the British Hydroid Polyps.' Microscopists should take note of Prof. Schulze's method of examining the animal, which consists in killing it by the addition of osmic acid, which, at the same time, renders the tissues exceedingly favourable for examination.

In the last number of the *Quarterly Journal of Microscopical Science*, Dr. Sanderson has discussed the question of the supposed "spontaneous generation" of Bacteria in certain solutions, which attracted attention first in France, and more recently, owing to Dr. Bastian's statements, in this country. Dr. Sanderson shows, firstly, that neither Bacterium nor Fungi ever develop in solutions raised to the boiling-point, and placed in carefully cleansed and boiled vessels, which are subsequently closed; secondly, that if such solutions in such flasks be exposed to atmospheric air, no Bacteria ever develop, but yeast-cells, and ultimately blue mould, do develop (whence it is inferred that the germs of Fungi, but not of Bacteria, are carried in the air); thirdly, that if un-boiled water be used, or glass or other surface not duly cleansed be brought in contact with the above-mentioned solutions, Bacteria always develop in great quantity (whence it is inferred that water, and surfaces which have been or are more or less damp, are the means of dissemination of Bacteria). The series of experiments, the checks adopted, and the mode of handling the whole question exhibited in this memoir, contrast favourably with the impatient and unscientific treatment which the matter has received in other quarters.

In the same journal, Mr. Ray Lankester, in a paper 'On the Red-Blood Corpuscle,' describes the action of a number of reagents on this structure. Of practical importance is the suggestion that physicians should make use of the vapour of osmic acid—as first proposed by Schweigger-Seidel—to preserve blood-corpuscles unchanged for microscopic examination, in studying the various phases of a disease and in comparing various diseases. It is the want of a method of manipulation which has hitherto caused physicians so greatly to neglect the examination of the blood in clinical study.

*L'Institut*, reporting the *séance* of the Académie des Sciences of 30th October, gives an important note from Secchi, on a new method for observing eclipses and the transits of Venus.

The preparation of chrome yellow is at present a question of importance, as securing the profitable utilization of chrome iron ores. In Poggendorff's 'Annalen der Physik und Chemie,' E. Zettnow has three papers in connexion with the preparation of pure chromic acid, and of crystallized chromium.

DR. F. PFAFF, in the same journal, gives the detail of some curious researches, which result in proving that all granitic rocks contain water mechanically occluded—the quantity varies in different rocks, but in the truly igneous rocks, such as basalt, no water is found.

SIGNOR GIOVANNI FRANCESCO BRAMBILLA, the Italian engineer, named by his will the Reale Istituto Lombardo di Scienze e Lettere as administrator of all his property, with the injunction that the interest of it should be annually awarded to whoever should "invent or introduce into Lombardy some new machine, or industrial process, or other improvement, from which the people might obtain a genuine and proved advantage." The end of January, 1872, is the last day for inventors and others to send in their papers, &c., and the value of the prize will in some cases be 4,000 lire.

## FINE ARTS

EXHIBITION OF CABINET PICTURES IN OIL.—Dudley Gallery, Egyptian Hall, Piccadilly.—THE FIFTH ANNUAL EXHIBITION.—Open daily from Ten a.m. till Five p.m. Admission, 1s.; Catalogue, 6d. GEORGE L. HALL, Hon. Sec.

ELIJAH WALTON'S ENTIRE COLLECTION OF OIL AND WATER-COLOUR PAINTINGS, NOW ON VIEW, at his Gallery, 4, Westminster Chambers, Victoria Street, Westminster.—Admission, One Shilling. Open daily from Ten till Five.

THE ANNUAL EXHIBITION OF WATER-COLOUR DRAWINGS by British and Foreign Artists, NOW OPEN, at T. M'Lean's New Gallery, 7, Haymarket (next the Theatre).—Admission on presentation of Address Card.

FOURTH EXHIBITION OF CABINET PICTURES BY BRITISH AND FOREIGN ARTISTS, at the New British Institution, 39, Old Bond Street, NOW OPEN.—Admission, 1s., including Catalogue. T. J. GULLICK, Hon. Sec.

THE SOCIETY OF PAINTERS IN WATER COLOURS.—The Tenth Annual WINTER EXHIBITION OF SKETCHES AND STUDIES will OPEN on MONDAY NEXT, November 20, at their Gallery, 5, Pall Mall East.—Admission, 1s. ALFRED D. FRIPP, Secretary.

GUSTAVE DORÉ—DORÉ GALLERY, 35, New Bond Street.—EXHIBITION OF PICTURES, including 'Christian Martyrs,' 'Monastery,' 'Triumph of Christianity,' 'Francesca de Rimini,' at the New Gallery.—OPEN from Ten till Six. Admission, 1s.

## GIFT-BOOKS.

[First Notice.]

*Nature Pictures: a Series of Thirty Original Illustrations.* Drawn on Wood by J. H. Dell, and Engraved by R. Paterson. (Warne & Co.)

*Homes, Haunts, and Works of Rubens, Vandyke, Rembrandt, and Cuyp, the Dutch Genre-Painters, Michael Angelo, and Raffaele. Being a Series of Art-Rambles in Belgium, Holland, and Italy.* By F. W. Fairholt. (Virtue & Co.)

*Stones of the Temple; or, Lessons from the Fabric and Furniture of the Church.* By Walter Field. (Rivingtons.)

*Aunt Louisa's Welcome Visitor.* (Warne & Co.)

EACH season the publishers bring out the volumes they intend shall serve as Christmas presents at an earlier date than they did the year before, partly from anxiety that each feels to be the first in the field, and partly because they aim at supplying the American as well as the English market. If the practice be pushed much further, the Christmas books will be forgotten before Christmas-day arrives.

Mr. Dell's volume is a magnificent one, so far as size, wide margins, fine paper, and a tasteful binding can make it magnificent. It contains pretty and pleasantly-executed landscapes, and the subjects are many and various. We have 'The Grange,' which looks extremely like a bit of Haddon Hall; 'The Coast (calm),' which is certainly the coast of North Devon, as seen from the North Walk at Lynton. 'The Village Church,' derived, we suspect, from the church at Chigwell, and 'The Forest,' which reminds us of Burnham Beeches; yet, different as these subjects are, the *motif* in each landscape is essentially commonplace, and the spirit that informs the greater number, we might say almost all, of the illustrations is shallow. The engravings are, it is true, very pretty, and they show a good deal of taste on Mr. Dell's part; yet, to artistic eyes, they lack solidity, especially in the foregrounds, which are commonly sacrificed to the middle-distances and the skies; while the skies are too frequently forced by means of strong contrasts of black and white, that insure a factitious sort of brilliancy, which uneducated eyes take to be a sign of power. Mr. Dell's execution, if it be not belied by his engraver, is dexterous, but not student-like; and his work will not bear looking into. A considerable number of the engravings, with all their effectiveness, look flat; and, the pervading sentiment being trivial, any interest one may take in this costly volume is soon exhausted.

The book of the late Mr. Fairholt, which is, in the main, a reprint from the *Art-Journal*, appeals to young people who have some culture. Its title sufficiently describes its contents, which were collected during many continental tours. The portions referring to Germany and the Low Countries have more especially the look of having been "taken from the life." The writer and draughtsman were fonder of those countries than of southern Europe. The lives of the painters, and other particulars about them, especially such as concern their

dwelling-places and pictures, are pleasantly told, although there is nothing novel in the narrative; and Mr. Fairholt gives us plenty of anecdotes and literary illustrations. The woodcuts, which add greatly to the interest of the volume, are, as a rule, neatly executed, in the manner which is so familiar to all who know Mr. Fairholt's numerous works. Mr. Fairholt's opinions were usually temperate; his studies were comprehensive, if not very original and profound; and he put his materials together with tact and ease. Our only objection to the book before us is, that the author did not always avail himself of the latest information on the subjects he treated of. He retained the exploded modes of spelling names, as "Vandyke" for Vandyck, "Douw" for Dou, "Ostade" for Van Ostade.

'Stones of the Temple' is a graver book, the result of antiquarian, or rather ecclesiastical, tastes and of devotional feelings. We can recommend it to young people of both sexes, and it will not disappoint the most learned among them, although he or she may be inclined to protest against the affectation of puerility which needlessly infects the author's manner, though not his matter. "The following chapters," writes Mr. Field,—who, being an M.A. and F.S.A., and, apparently, a Vicar also, might have adopted a manlier as well as a less exasperatingly "goody-goody" style—"are an attempt to explain in very simple language the history and use of those parts of the Church's fabric with which most persons are familiar." Again, "The spiritual and the material fabrics are placed side by side, and the several offices and ceremonies of the Church as they are specially connected with the different parts of the building are briefly noticed." The author's views are stringently "Anglican." He brings his æsthetic impulses to bear on all parts of his subjects—on the intrusion of cumbersome monuments to churchyards, the "restoration" of lich-gates,—evidently a serious matter with him,—"even the little cross on the top," and on the celebration of funeral ceremonies in a churchyard by another than the clergyman of the parish. For these "intruders" his scorn is absolutely withering. He has brought together, from well-known authorities, a considerable mass of archaeological information, which will interest the readers he especially addresses; and, although his tone will bore most of them, they may learn a good deal from his pages, which are abundantly illustrated with woodcuts, most of which we have seen before.

Messrs. Warne & Co. send us a showy child's gift-book, styled 'Aunt Louisa's Welcome Visitor.' The former publications of the said "Aunt" being not unknown to us, we rejoice to be able to say that, artistically speaking, she is dressed in much better taste than before. The binding of the volume is, however, most absurd; the colouring of certain "pictures" which illustrate original tales and one or two noble classics of the nursery, such as 'Cock Robin,' and 'The King and Queen of Hearts,' is "loud," not to say gaudy. These pictures appear to be "printed in colours by Kronheim," an operator who would have done well to moderate his zeal for the use of flaming reds and crude blues. On the other hand, there are a few examples attached to other legends than the above-named epics, which are surprisingly effective, without being obnoxious on account of their gaudiness; there is a capital sunlight picture to 'Dance to your Daddy,' another pertains to 'Rock-a-bye, Baby.' Some of the examples are tolerable because mediocre in their colouring. We protest against the liberties which have been taken with the poems: 'Cock Robin' has been simply spoiled, or is, at any rate, far less pathetic than the legend of our infancies. We do not approve of the version of 'The Knave of Hearts,' &c.

## STATUES ON THE EMBANKMENT.

As the site of the statue of Outram, by Mr. Noble, seems to be decided upon, and there is no chance of the work's being shifted to another place, we may examine the figure. There is but one thing in the work, we think, to be admired, and that is



the simplicity of the inscription, "Outram." The design—we mean the mode by which the sculptor has expressed his idea of the man—is so weak that some care is needed in describing it. Outram holds the usual scroll to his breast, with an action which suggests that he has just recollected something, and is in haste to correct an order previously given; how far this trait agrees with Outram's nature let the reader judge. With the other hand he holds a drawn sabre, an attitude that is refreshingly new, and therefore pleasant, although there is something almost too daringly picturesque in the treatment of the scabbard, which, its slings being slackened, hangs away from the legs and, forming an angle outwards from the feet, makes an ungraceful line in most views, and a graceful one in none. The composition of the heap of undecipherable things behind the figure is so far unfortunate, that the back view is ruined, particularly as regards the legs; in that view in which the right shoulder is nearest to the spectator, these things irresistibly give the idea that they have been placed to prop Outram up, while, as the legs converge to the feet in an ultra-natural manner, the position of the scabbard destroys what little spirit the attitude exhibits. The head, so far as one can tell when standing outside the railings, the only position for a spectator that suits the perspective, is a tolerable but dull likeness. But there is no vivacity, little individuality, and wonderfully little "go" or originality in the design. As for the execution, the drapery seems to stick to the body, not to take form from it. There are some commendable academic points in the handling and modelling of this statue, but there is a great deal of bluntness, crudity, and heaviness. The artist fails to show a fine sense of, and love for, his art; nevertheless, the whole seems a well-intentioned performance, honestly conceived and conscientiously executed, yet commonplace throughout. Dull is the epithet that best describes this statue. The pedestal is toy-like.

On the Northern Embankment, among heaps of rubbish and puddles innumerable, perched on a shabby stand which none venture to call a pedestal, is a bronze statue of a gentleman in a modern dress, standing without his hat, and looking about him. We do not even know, nor could any one on the spot tell us, who it represents or is intended to represent. It is not unlike the late Mr. Cobden, the meaner elements of his peculiar and by no means sculptural countenance being exaggerated by clumsy modelling. Neither is it unlike Pugin, or rather what Pugin might have looked if he had not been a man of intellect and education. Then, again, the face struck us as being not unlike that of Brunel, although his intellectual, energetic, self-reliant, self-asserting, and somewhat strained look is absent. In short, the statue looks not unlike any one of these, with peculiarities, vulgarized in either of two cases, or exaggerated in the other. We do not presume to decide for whom the figure may be intended; but we are certain that anything which is, on the whole, so extremely bad in execution and so commonplace in conception ought not to remain where it is. How it came there, or who modelled it, we do not know, or much care to know.

## THE TEMPLE OF DIANA AT EPHEBUS.

Nov. 11, 1871.

MR. NEWTON has said much in your last number, but the time has come to narrow the discussion. I am therefore satisfied to find him still in the swamp or marsh, and to refer to it and to my last letter. Mr. Newton allows that Guhl "certainly says" "in qua templum situm erat." I do not think any further discussion as to Guhl's reference to this spot or to the marsh of antiquity is required. The Magnesian Gate has also come right this time. Although I can give another version as to (a), Kiepert's plan, &c., it is not necessary, under the circumstances, to take up space in the *Athenæum* with such particulars, for enough has been said to show that Guhl did indicate a northern site, which is admitted; and when the plans are published the excavations will be found upon it.

HYDE CLARKE.

## Fine-Art Gossip.

THE private view of the Winter Exhibition of Sketches and Studies of the Society of Painters in Water Colours takes place to-day (Saturday). The Gallery will be opened to the public on Monday next.

AT the New British Institution, Old Bond Street, Mr. G. Redford will, on the 4th prox., begin a series of twelve lectures 'On the History, Principles, and Styles of Art.'

PROF. DUNCAN will deliver to-day (Saturday), at the South Kensington Museum, at 2.30 P.M., the first of a series of Special Lectures to Women.

THE Society of Antiquaries of London opens its meetings for the session 1871-72 on Thursday next, the 23rd inst., when a paper will be read, by James Fowler, Esq., 'On Mediæval Representation of the Months and Seasons.' The Council, encouraged by the success of the Palæolithic Exhibition last May, have devoted two evenings in December to an exhibition of Neolithic and Savage Stone Implements. On these evenings, the 7th and 14th, papers will be read by John Evans, Esq., A. W. Franks, Esq., and Col. A. H. Lane Fox.

On the evening of the 6th inst. the Institute of Painters in Water Colours elected Mr. Walter May an Associate of their body, there being not fewer than eighteen candidates.

THE Photographic Society of London has opened an exhibition at the Gallery, Conduit Street, Regent Street; the exhibition will remain open until the 9th prox.

THE private view of an exhibition of pictures in the Gallery at 168, New Bond Street, takes place to-day (Saturday). This collection comprises the so-called original of Gainsborough's 'Blue Boy,' i.e. the picture of that subject which does not belong to the Marquis of Westminster, and respecting the origin of which considerable discussion took place some time since. In the Gallery likewise is Maclise's 'Robin Hood and Richard Cœur de Lion,' with other pictures.

MR. WILLIAM SMITH has made considerable progress in the arrangement of the Douce collection of engravings, belonging to the University of Oxford, and has nearly completed the early German portion of it. This is an especially interesting series, and ranks, both as to number and the quality of the impressions, with the principal public collections in this and other countries. It contains a large proportion of the best works of the Master of 1466, Francis van Bochoff, Martin Schoengauer, Israel van Mecken, Zwott, and their contemporaries, and a remarkably numerous series of those by H. S. Beham, Aldegrever, G. Pencz, and others, known under the designation of the "Little Masters." Some idea may be formed of the extent of the collection from the fact that upwards of four hundred of these prints are wanting in the marvellous series in the Print-Room of the British Museum. By permission of the Oxford authorities, photographs of these have been taken, which for the present, will supply the places of the originals. No doubt, now that such progress has been made, the Curators of the Oxford University Galleries will adopt measures for making the collection useful to art-students and amateurs.

MESSRS. CHRISTIE, MANSON & WOODS sold, on Saturday last, the under-mentioned drawings and pictures, mostly the property of the late Joseph Solly, Esq., of Eltham. Drawings: Prout, Schaffhausen, 5*l.* 10*s.*—Mr. R. Cooper, A Scotch Lake Scene, 10 guineas.—J. Wright, of Derby, Portrait of the Artist, from the collection of Sir John Hare, 42*l.* The following belonged to Mr. Solly. Drawings: Mr. E. Corbould, Griselda, 60*l.*—D. Roberts, Abbeville, engraved, 91*l.*—S. Prout, A View in a Dutch Town, 19*l.*—F. Stone, The Heart's Misgivings, 20*l.*—W. Hunt, A Bird's-Nest and Tulip, 21*l.*—Mr. F. Tayler, A Page, with two Horses and Dogs, 63*l.* The following belonged to S. Solly, Esq., late of Savile Row: Mr. D. M'Kewan, Jedburgh Castle, 34*l.*—Barret and Gilpin, Evening, a View in Wales, with cattle returning, 43*l.*

A WORD of praise is due to the taste shown in the decorations of the two newly-opened stations on the Metropolitan Railway, at Westbourne Park and Harrow Road. The enrichment is mostly derived from colour, applied to the iron-work, columns and spandrels, and to the wooden roofs they support. We see at once that the colouring is too delicate to retain all its beauty for any length of time in a smoky metropolitan atmosphere, but, at the worst, there will remain signs of refinement which have at no time existed in the neighbouring stations on this line, stations conspicuous for their poverty of colouring and commonness of architectural character. They are, in fact, tolerable examples of what is called "builder's architecture," a style somewhat more practical than "churchwarden's Gothic," and not quite so offensive as "carpenter's Gothic," but which is as inartistic as these are. It is to be lamented that as soon as such decorative work as we have indicated is finished, the whole will be spoiled by the intrusion of tawdry and foolish advertisements, so that the cost of artistic work will be thrown away.

WE have received from Herr A. Siegle, the first and second parts of the new, fifth, edition of Franz Kugler's 'Handbuch der Kunstgeschichte,' edited by Dr. W. Lübke (Stuttgart, Von Ebner & Seubert). When the issue is completed we shall be able to examine the work, as it now appears, at length.

## MUSIC

MUSICAL EVENINGS.—THIRD CONCERT. WEDNESDAY, November 22, Eight o'clock, St. George's Hall.—String Quartet—Mozart, in E Flat, No. 4; Beethoven, in C, No. 9; Sonata in A, for Piano and Violoncello, Beethoven; Violin Solo, Bach and Tartini, M.M. Henry Holmes, Folkes, Barnett, and Signor Penze. Vocalist, Miss Rebecca Jewell; Pianist, Mr. Dannreuther. Conductor, Mr. Shedlock.—Tickets, 5*s.*, 2*s.* 6*d.*, 1*s.*, at Lamborn Cook's, 62, New Bond Street; and the Hall.

## ROYAL ITALIAN OPERA.

THE execution of Mozart's 'Flauto Magico,' although the cast was unusually strong, was not attended with that exactitude in the *ensemble* which is demanded by cultivated amateurs. The truth is that, with five performances in the week, and with stray concerts both in town and country, the company are hard-worked. There really is no time for proper preparation, and anything approaching to a perfect execution cannot be achieved. There were several novelties in the assignment of parts. Mdlle. Tietjens retains *Pamina*; Signor Foli is still the tall and commanding *Sarastro*; Madame Trebelli-Bettini is once more seen in the black mantle of one of the three wandering and mysterious Ladies of the Queen of Night. The new comers were, Madame Colombo, who, as *Papagena*, played archly and sang nicely; the *Tamino* of Signor Vizzani, intensely dull, even for that dull part; Signor Mendioroz, as *Papagena*, who, if not a Ronconi, has vivacity enough for the bird-catcher; and Signor Stefano, as the *Priest*, who has not the faculty of singing in tune, although he has a good bass voice. The *Queen of Night* was undertaken by Mdlle. Marimon, who sang the sky-rocket divisions as brilliantly as any of her predecessors, and with greater certainty of intonation than many of them, who have not had the high r with which the Belgian artiste is gifted.

The *Lucia* of Mdlle. Jeanne Devriès is acted conventionally; but the music is too trying for her weak voice, which, when forced, is out of tune. Signor Fancelli was *Edgardo*, and Signor Mendioroz *Enrico*; the former sang better than he acted, and the latter acted better than he sang.

## CRYSTAL PALACE CONCERTS.

ONE of the great delights of Mendelssohn was to be allowed to play in private, accompanied only by one or two friends, on the organ of any cathedral or church. He tried his master-hand on several of the most famous instruments in this country. He would extemporize, as he alone could do, on any theme given to him on the spur of the moment. The sensation which he created at one of the Birmingham Festivals by his organ-playing will not easily be forgotten. He was, in fact, as expert as an

organist as he was brilliant as a pianist. No wonder then that, understanding as he did the genius of the instrument, he wrote so well for it, despite his dislike of what he terms the "detestable artistic pedantry" of the Capellmeisters. He wrote to Herr Ferdinand Hiller, from Leipzig, January 10th, 1837,—"I sent my six preludes and fugues to the printers to-day; I fear they will not be much played; still, I should like you to look over them once in a way, and to say if any of them pleased you, or the reverse. Next month three organ fugues are to be published,—*me voilà perruque!*" But his predilection for the organ was indicated as early as 1830, for he wrote the accompaniments to three pieces, for *sol*i and chorus, Op. 23, and three motetts for female voices, Op. 39, in Rome. In 1836 he composed a fugue in G, Op. 37, No. 2, at Leipzig. In 1844, four other sonatas appeared in Frankfurt—No. 1, in E minor; No. 2, in C minor; No. 3, in A major; and No. 4, in D minor. In 1845 No. 4 in B flat, Op. 65, No. 4, and in D minor, Op. 65, No. 6. It was the last of the six organ Sonatas (No. 6 in D minor) which was so ably played at the Sydenham concert on the 11th inst. by Dr. Stainer as organist, whose clever work, 'A Theory of Harmony,' was noticed in last week's *Athenæum*. Mendelssohn might pleasantly apply 'Perruque' to this Sonata; but, although written in the old orthodox form of the German school of writing for the organ, the composer has invested the composition as usual with his own individuality; the *motif* is based on Martin Luther's version of 'The Lord's Prayer,' which is found in the ordinary German collection of hymns, and the *motif* is never lost sight of, but is treated in a variety of modes as novel as they are ingenious, as pleasing as they are elaborate, which exact from the executant power and facility in both hands. After the fugue in four parts, the Sonata would seem to terminate. Not so. Mendelssohn was an innovator, and he follows the fugue with one of the most tender and devotional of *andantes*. The auditory was delighted with the Sonata, and with the organist, who was unanimously recalled to bow his acknowledgment from the summit of the concert-hall, in which the organ is played. Dr. Stainer gave a further proof of his ability, by executing J. S. Bach's prelude and fugue in C major. The other instrumental items in the day's scheme were the second Symphony of Beethoven (in D), the 'Melusina' Overture of Mendelssohn (Op. 32, 1833), and the 'Romeo and Juliet' Overture by Mr. George Macfarren. The two first works are more familiar than the last-mentioned composition, which is one of the early writings of the English composer, the date being January, 1836, and was first played in public in the following year, at one of the concerts of the defunct Society of Musicians. It is avowedly intended as a programme prelude, to suggest the incidents of the tragedy, and is written in the symphonic form, in four divisions, the *allegro maestoso* and *allegro animato* depicting the quarrels of the Montagues and the Capulets, the garrulity of the nurse, the union of the lovers, and the portraiture of Mercutio—all the successive subjects leading up to the death of the vivacious friend of Romeo. The winding-up of the overture refers to the dirge for Juliet's supposed death, the passion of the lovers at the tomb, and their final despair. It was stated in the concert Review of the pieces that Mendelssohn preferred the *largo* and final *allegro*—a preference which was palpably endorsed by the audience of Saturday. The opening movements are too much in Spohr's style to be thoroughly relished. It is not equal to the 'Chevy Chase' Overture of Mr. Macfarren, which found such favour at the Leipzig Gewandhaus Concert in 1843, where it was introduced at the instigation of Mendelssohn, who had a high opinion of Mr. Macfarren's compositions, as well as those of Sir W. Sterndale Bennett. The vocal gleanings were unusually good on the 11th. Madame Colombo sang Mozart's "Mi tradi" and Signor Tito-Mattei's valse, "Non so perche," the latter showing off her powers of execution, and, with Signor Foli, Mozart's duet, "Crudel perche." The basso gave Herr Diehl's song, 'The Mariner,' which

was *encored*; but his great achievement was a very fine rendering of the Cardinal's air from Halévy's 'Juive'—an opera which is now frequently played in Italy, Spain, Germany, France, and Belgium, but has never been sufficiently appreciated here. Produced in Paris in 1835, with Mlle. Falcon, Madame Dorus Gras, MM. Nourrit and Levasseur, the Italian adaptation only reached Covent Garden in 1850, but the great tenor part of *Eléazar* proved a failure in the hands of Signor Mario, who, as was usually the case with him in a new character, did not even know his music. The representation was, however, rendered memorable by the splendid singing and acting of Madame Viardot as *Rachel*: her last act produced a thrilling effect. Signor Foli, with his fine voice, is always safe in a cantabile; and he sang the air of the first act, "Se pel rigor e la violenza," with the devotional solemnity which it requires. It is a pity, however, that there was not the full orchestral accompaniment instead of a pianoforte one, as the air, which in melody and dignity is very remarkable, is beautifully scored by Halévy. At this day's concert (the 18th) a new overture by Miss Alice M. Smith, 'Endymion,' will be performed, as also Mendelssohn's 'Lobgesang' and Haydn's Overture in D, executed for the first time in this country. The musical directors of the Crystal Palace certainly do not rest on their laurels.

#### MONDAY POPULAR CONCERTS.

THERE is no entertainment in the metropolis which has a higher claim to consideration and to distinction than the Monday Popular Concerts, the fourteenth season of which was commenced in St. James's Hall last Monday, on the customary cold and raw, dreary and foggy night,—a night which we should have supposed would have tempted concert visitors of all classes of the community rather to seek fireside comforts at home than to expose themselves to a chilly atmosphere for the sake of hearing a classical chamber programme. Despite the weather, the hall was a sight to see; the orchestral platform and upper gallery at the other extremity of the edifice, and the open area seats, all devoted to visitors at the shilling tariff, were crowded with dense masses. The open space set apart for the reserved places was equally well filled; indeed, there was not a nook in balconies, area, gallery and orchestra which had not an occupant, standing-room being eagerly sought for by those who could not obtain seats. Looking at the character of the music performed, we must come to the conclusion that the highest order of chamber composition has found a genuine public among the middle classes. The Director, however, it is hoped, will not be induced by such success to restrict his *répertoire* to the past, and to confine his engagements to one set of artists. There is yet a wide field for research and revival, and whilst admitting the temptation to repeat the accepted works of the master-minds of the past, there is no reason why trial should not be made of the writings of the musicians of the present period, native as well as foreign. The attraction of a fine gallery of paintings is in contrast and comparison, and so it is with the musical *répertoire*,—additional interest is excited by testing modern inspirations along with ancient imaginings. There can be no finality in Art, and it is not politic to ring the changes upon about five or six proper names. It is true Schumann and Schubert share honours formerly bestowed only on Bach and Beethoven, Mozart and Mendelssohn, Haydn and Handel, and endeavours have been made to exalt too highly the two first-mentioned composers, such vain attempts having given rise to a designation for the Monday Popular Concerts which ought not to exist, namely, "a German colony"; but the Director has shown sufficient tact to make us believe that such title will be a permanent one. So far as Monday's programme is concerned, there was not a novelty, vocal or instrumental, nor the appearance of any new artist, to provoke special criticism. Schubert's string Quartett in E minor, Op. 29, No. 1; Mendelssohn's Trio in C minor, No. 2, Op. 66, for piano, violin, and violoncello,

and Beethoven's pianoforte variations in C minor, No. 36, are well-known pieces in the Popular *menus*. Dussek's Sonata in B flat major, for pianoforte and violin, has been only heard once before, in 1869, when it was played by Madame Arabella Goddard and Herr Joachim. Madame Norman-Néruda took the place of the Berlin professor, and, as the music is light, melodious, and vivacious, it was well adapted to her style. But opinions will always be divided with regard to lady violinists. Assuming that a male player performed precisely as Madame Norman-Néruda does, his style would be regarded as finicking. Finished as her execution is in slow movements, a more vigorous bow-arm would be preferable in the music of Schubert and of Mendelssohn. In the Trio, for instance, when her tone came in contact with that of Signor Piatti, the lack of volume, making every allowance for difference of tonality as regards instruments, was remarkable. The lady is, however, a great favourite, and our opinions are, of course, those of a minority of her hearers. Madame Arabella Goddard was in her happiest vein in all her pieces; but Dussek carried off the honours, and the two ladies had to repeat the rattling rondo concluding this animated Sonata. Herr Ries, as second violin, and Mr. Zerbini, as violist, rendered essential service. The vocal selections were Handel's grand scena, "Deeper and deeper still," and Herr Blumenthal's dismal ditty, 'The Requitel,' both sung by Mr. Sims Reeves, and accompanied by Sir Julius Benedict. On the re-demand for the tenor to appear after his second song, he gave "Come into the garden, Maud." He was in good voice, and was heartily greeted. A curious coincidence struck the ear in the first movement of Mendelssohn's Trio, a *motif* bearing marked resemblance to the theme of the setting of Mr. Tennyson's poem. When Signor Piatti had the subject in the violoncello part, it seemed as if he was playing the "Maud" invitation

#### THE ORATORIO CONCERTS.

It is but right, in recording the opening of the fourth season of the above speculation, to remind amateurs that it was undertaken with the intention of presenting oratorio as in the Handelian days,—that is, with a limited body of chorists, and a still more limited number of instrumentalists. It was intimated that oratorio had been overloaded with accompaniments, and altogether overdone, and that what was designated "delicate" oratorio was to afford a veritable notion of Handelian imaginings and of intention. Moreover, the cry was raised that nothing but the French diapason ought to be used, the high pitch being specially objectionable to the star singers, who have to exercise their throats so freely. These theories, that is, oratorio underdone and a lower pitch, were duly tried in St. James's Hall. But it appears that the "Barnby" Choir has so much increased, that a larger arena has become imperative, and hence it is that the *venue* has been varied from St. James's Hall to Exeter Hall, where, of course, the primitive pitch, under which so many singers have realized fortunes, is used. Increase of chorists involves the increase of instrumentalists, for it will not be pretended that the very small band of last Wednesday night will prove sufficient to develop the accompaniments of a Mendelssohn or a Spohr, even if it suffices to sustain Handelian choruses. With these preliminary remarks on the antecedents of the Oratorio Concerts, we shall welcome the enterprise in its new quarters: it possesses a well-trained body of choral singers, the quality of their organs being equalled by their zeal and intelligence. They sang earnestly, and often extremely well, in 'Jephtha'; but they must not literally accept the Handelian setting, "Whatever is, is right," as there is still room for improved execution—for a nicer observance of light and shade; and, under their intelligent Director, they will, no doubt, profit by experience and practice. So far as regards the principal singers, with one single exception, Mr. Sims Reeves, the exhibition was anything but satisfactory. More lifeless readings of recitative cannot be conceived: de-



iciency of accent, lack of dramatic feeling, feebleness of delivery, were besetting sins. Moreover, these drawbacks and imperfections were enhanced by the marked mistake of accompanying the voices in the recitatives with only a drawing organ accompaniment, at once monotonous and wearisome. When we mention that Madame Cora de Wilhorst is subduing her spasmodic style, and making evident how a good method can show off a voice of really excellent quality, we have done with the principals: we need only add, that the singing of Mr. Sims Reeves was never displayed more grandly and more pathetically than in the recitatives and airs of the father doomed to sacrifice his child by a rash vow. He was deservedly cheered again and again. Mr. Barnby's beat is clear and steady, and he bids fair to be an effective conductor. We must enter a protest against the exhibition of two placards on each side the Hall, announcing, in letters almost illegible, the name of Mendelssohn, with 'Elijah' in larger type, and then "Mr. Sims Reeves," in colossal characters, and in staring red type. This kind of advertising is a specimen of the star system, which makes the singer superior to the composer and to the work, and indirectly insults the other singers in the cast by the omission of their names. The husband of Madame Catalani, in answer to the question of an Impresario, as to the engagement of artists to sing with that celebrated *prima donna*, replied, "Ma femme et quatre poupées." Are we to understand that the Oratorio Concerts are to be "Mr. Sims Reeves and four dummies"?

#### Musical Gossip.

THE Sacred Harmonic Society's season will be commenced next Friday, with the performance of Handel's 'Israel in Egypt,' conducted by Sir Michael Costa.

THE production of two new cantatas, the 'Red Cross Knight,' by Mr. Frederic Clay, and a Pastoral, by the Hon. Seymour Egerton, is fixed for next Wednesday.

ROSSINI'S 'Stabat Mater' and a miscellaneous concert, with the Covent Garden Italian Opera *troupe*, strengthened by the addition of Mr. Sims Reeves, to be conducted by Sir Julius Benedict, will be given next Friday.

MR. W. H. MONK'S Classical Concerts at Stoke Newington will be commenced next Monday.

MR. HENRY LESLIE announces that the rehearsals for the seventeenth season of his Choir have been commenced.

THE Government has given an annual grant of 150*l.* to the Irish Academy of Music. The Tenterden Street Institution, the chartered Royal Academy of Music, has a subsidy of 500*l.* per annum. Perhaps, in time, the schools of the people will be more liberally considered, and a "subvention" for a National Opera-house may not be despaired of.

PERGOLESINI'S 'Stabat Mater' has been recently performed at a concert in St. George's Hall, the principal singers being Madame Lucci Sievers, Signora Leoni, and Signor Rocca, with the help of the Crystal Palace choir.

M. OFFENBACH'S music is highly popular with the Islingtonians; his 'Généviève de Brabant' has been produced at the Philharmonic Theatre, with marked success. The chief characters are sustained by opera-buffa vocalists, who were formerly at the Lyceum, namely, Miss E. Soldene, Miss S. Dolaro, Messrs. Rae, Lewis, Marshall, Bury, and J. Rouse. It need scarcely be stated that there is little sentiment about M. Offenbach's musical treatment; burlesque notation depicts the action of a story, frequently turned to account on the German and French stage.

WE noticed in the *Athenæum*, a fortnight since, that a German opera-buffa *troupe* were playing in Bolton, claiming credit for having won fame at a London theatre. The company have begun and ended a brief season at the Strand Opéra Comique, a result owing to their not having a good band, from being without a chorus, from having weak

principals, and from playing unattractive pieces with inferior music.

AT the second of the Brixton Monthly Popular Concerts, on the 14th, the programme contained two trios for piano, violin, and violoncello, one in c major, No. 18, by Haydn, and the other in a major, Op. 26, by Sir W. Sterndale Bennett; Pianoforte Solos by Woelf (in c minor, Op. 25); by Field (Nocturne in e major) and Gavotte in e minor, by Myn Heer Silas, executed by Mr. Ridley Prentice; Schumann's Sonata in a minor, Op. 105, for pianoforte and violin, was played by Mr. Ridley Prentice and Mr. H. Holmes; and Boccherini's violoncello Sonata in A, performed by Signor Pezze. This is a very interesting scheme, by various masters, two of whom are Englishmen. Madame Poole and Mr. W. H. Hillier were the singers, Mr. G. S. Minson being the accompanist.

THE return of M. Faure to the Grand Opéra in Paris, in Mozart's 'Don Giovanni,' has been warmly welcomed by the Parisians. M. Obin was Leporello; M. Villaret, Don Ottavio; M. Caron, the Statue; Mdle. Hisson, Donna Anna; Madame Gueymard, Elvira; and Mdle. Thibault, Zerlina. M. Halanzier has engaged a provincial tenor of fame, M. Dulaurens. M. Gounod's 'Gallia' has been executed at the Opéra Comique, with a *mise-en-scène*. There was a picture of Jerusalem in ruins, with a costumed chorus; and Madame Weldon had a dress, a fac-simile of Horace Vernet's 'Rebecca at the Well.' The music, with the dresses and decorations, pleased the public better than it did the listeners at the Conservatoire.

HERR FLOTOW'S 'Ombre' has been produced at Vienna, at the An der Wien theatre, with great success.

THE cast for Signor Verdi's 'Aida,' to be produced in Milan after the first representation in Cairo, comprises Mesdames Stolz and Waldmann; the tenor, Signor Capponi; the baritone, Signor Pandolfi; and the bass, Signor Maini.

MADAME ARABELLA GODDARD is engaged for a concert tour in the United States, in the autumn of 1872. Herr Grau, of New York, has signed a contract with Herr Antoine Rubinstein, the pianist, for a series of concerts this winter in America, the terms being 8,000*l.* for the tour.

M. CAPOUL, the tenor, is engaged for two years for Russia, after his season in London next year. Madame Patti appeared in Moscow on the 4th inst., as Dinorah, and was called for twenty-one times! The receipts were 1,250*l.*

AT the first "Gurzenich Concert," at Cologne, under the direction of Dr. Ferdinand Hiller, Fräulein Brandes was the pianiste, and Fräulein Hauser was the vocalist. The sixtieth birthday of Herr Hiller was celebrated by a banquet, and the presentation to the pianist and composer of a testimonial, with a purse of 500 thalers.

A TELEGRAPHIC despatch, dated the 2nd inst., from Bologna, in the Milan *Trovaire*, states:—"Lohengrin's overture (encored) and first act had much success—great effects of the choral and orchestral parts. Silence and some disappointment during the second act and first part of the third. Introduction to third act encored. End of the opera well received. The chief artists sacrificed, the music being unvocal. Orchestral and choral execution perfect. Four times artists were called, Mariani and chorus-master." The Paris *Revue et Gazette Musicale* states that the chief singers were Mesdames Blume and Destin, Signori Campanini (tenor) and Sienzi (baritone); Signor Mariani was the conductor. The orchestral pre-ludes to the first and third acts were encored. Although there were some slight signs of disapprobation, the success of the opera was positive; and Herr Wagner has, therefore, been accepted in Italy.—The opera 'Guarany,' by the Brazilian composer, Gomez, originally produced at the Scala, in Milan, was successfully performed in Rome on the 2nd inst. Herr Wagner's 'Lohengrin' has been revived at the Brussels Opera-house, with Mdle. Sternberg, Mdle. von Edelsberg, and M. Warot in the chief characters. 'Lohengrin' has also been

performed at the National Theatre at Pesth, conducted by Herr Hans Richter.

THE fourth Gewandhaus Concert, at Leipzig, was given on the 26th ult. The programme comprised Herr Gade's Fourth Symphony in b flat, Beethoven's Third Piano-forte Concerto in c minor, his Overture to 'Leonore' (No. 3), a Scherzo for the orchestra by Herr Carl Goldmark, several songs by Schubert, an air by Beethoven, and several pianoforte solo pieces by Schumann. The pianist and vocalist were again Frau Schumann and Frau Joachim. At the fifth concert, on the 2nd inst., the programme comprised the Overture to the 'Midsummer Night's Dream,' by Mendelssohn; an air from 'Jean de Paris,' by Boieldieu, sung by Frau Isendahl-Eggeling; the Concerto for the violin by Mendelssohn, executed by Herr Lauterbach; Mendelssohn's song, 'Es weiss und rath es doch Keiner,' and Weber's 'Unbefangenheit,' sung by Frau Isendahl-Eggeling; an Arioso for the violin, by Herr Julius Kietz, executed by Herr Lauterbach; and the 'Sinfonia Eroica,' by Beethoven.

ON the 29th of October was produced, in Dresden, a new comic opera, entitled 'Es pueckt,' by Herr Carl Riccius. This new work is stated to be very melodious, fluent, and well instrumented.

IN a recent concert of the "Musikvereins," at Brün, three English Madrigals by English composers, namely, Dowland (1597), J. Bennet (1599), and Morley (1595), were sung.

A new work by Herr Brahms, 'Das Schicksalslied' (the words by the poet Holderlin), was produced in Carlsruhe, at the Philharmonic Society's concert, under the direction of the composer, and made a great impression.

FRAU PAULINE LUCCA has made her first appearance in the German title part of Auber's 'Carlo Broschi,' known as the 'Port du Diable' in Paris, at the Imperial Opera-house in Berlin, and was enthusiastically applauded by the audience.

THE anniversary of Dr. Listz's sixtieth birthday has been celebrated in Rome by a banquet to the composer.

AT the Vienna Strampfertheater a one-act operetta, entitled 'Der Schuster von Strasburg,' by Herr Otto Bernhard, has been very favourably received, on the first night of its performance.

MUSICAL copyright is protected in Spain, as the Madrid Law Courts have cast an opera-director in damages for having performed one of M. Offenbach's works without his authority, which means paying for their performance.

#### DRAMA

LYCEUM THEATRE.—Sole Lessee and Manager, Mr. H. L. Bateman.—Triumphant Success of 'PICKWICK.' Every Evening at Eight, 'Pickwick.'—Messrs. H. Irving, Addison, G. Belmore, Odell, Irish, G. Murray, F. Hall, Dym, &c.; Mesdames Minnie Sidney, Marion Hill, Annie Lafontaine, Caroline Ewell, Maud Middleton.—At Seven, 'LOAN of a LOVER.' Miss Fanny Heywood, Mr. W. F. Irish.—To conclude with 'IS HE JEALOUS?' Herbert Crellin; Miss Leigh, Miss Lafontaine.—Doors open at 6.30; commence at 7.

LYCEUM THEATRE.—Mr. H. L. BATEMAN begs to announce that on SATURDAY, November 25, at 7.45, will be produced a New Drama, in Three Acts, by Leopold Lewis, Esq., entitled 'THE BELLS.'

adapted from 'The Polish Jew,' a Dramatic Study, by MM. Ercmann-Chatrian.

The Piece has been many weeks in preparation, and will be produced with its Original Music and Effects, with Scenery, Dresses, and Appearances illustrative of Alsace, where its scene is laid.—To be followed by James Albery's adaptation of Charles Dickens's 'PICKWICK.'

#### Dramatic Gossip.

MRS. CENTILVRE'S comedy, 'The Busy-Body,' was revived on Wednesday, at the Haymarket, for the benefit of Mr. Buckstone. The cast differed little from that with which the piece was last performed at the same theatre. Mr. Buckstone played once more Marplot, Mr. Chippendale Sir Francis Gripe, and Mr. Howe Sir George Airy. Miss Robertson was very agreeable as Miranda. Great compression has been exercised upon this once favourite comedy, which seems now scarcely half its original length. Mr. Buckstone's farce, 'John Jones,' was also revived.

The farce of 'The Toodles' has been revived at the Strand Theatre, with Mr. J. S. Clarke in the character of its hero. This part is well suited to the Liston style of Mr. Clarke, whose acting in it is very laughable.

A NEW burlesque, by Mr. H. J. Byron, entitled 'Camaralzaman and the Fair Badoura,' will be produced this evening at the Vaudeville Theatre.

THE most noteworthy of recent novelties at the outlying theatres are a version by Mr. Burnand of 'Le Juif Polonais' of MM. Erckmann-Chatrian, produced at the Alfred Theatre; and a drama, entitled 'The Mormons,' played at the Britannia.

A DRAMATIC adaptation, by Mr. J. C. Wilson, of his poem of 'Elsie,' is in preparation at the Surrey Theatre. Mr. and Mrs. Hermann Vezin are among its probable exponents.

ADVANCES have been made to M. Geoffroy by the management of the Odéon, to induce him to sustain the part of Don Salluste, in the forthcoming revival of 'Ruy Blas.' They have, however, been declined.

MDLLE. ROUSSEIL, whose success in 'L'Article 47' of M. Belot we have chronicled, has been secured by the Comédie Française. Some not very generous anticipations of the triumph she is likely to obtain over the favourite actresses no longer young who constitute a considerable portion of the Comédie, appear in the French newspapers. Gratitude is, apparently, a not much more trustworthy support in art than experience has shown it to be in practical life.

AN address has been sent to M. Léon Say, Préfet de la Seine, on the part of the Société des Gens de Lettres, and the Société des Auteurs et Compositeurs Dramatiques, asking that the name of Alexandre Dumas may be given to one of the streets of Paris.

AMONG novelties of the *revue* order, to be expected at various theatres, are—'Paris vit encore,' by MM. Félix Savard and E. Hermel, in preparation at the Folies-Marigny; and 'Paris Sauvé,' by M. Lemercier de Nouvelle, in rehearsal at the Folies-Nouvelles.

'LA DÉFROQUÉE' of M. Daudet is in rehearsal at the Ambigu Comique. For the principal rôle in this piece, Madame Marie Laurent has been specially engaged.

A ONE-ACT piece of MM. Jules Prével and Hippolyte Philibert, 'Le Cap des Tempêtes,' is in rehearsal at the Vaudeville, with 'L'Enlèvement' of M. Becque.

THE 'Visite de Noces' of M. Dumas fils has found its way to Brussels, and been played at the Galeries Saint-Hubert. Questions as to its morality, which, whatever their effect on the reputation of the author, are wholly advantageous to the popularity of the piece, are, of course, excited in the Brussels press. At the Théâtre du Parc, of the same city, 'L'Aventurière,' of M. Augier, and the 'Fais ce que Dois,' of M. François Coppée, are given, awaiting the production of 'L'Article 47,' now in active rehearsal.

Two novelties have been played at the Folies-Nouvelles, 'Cinq Millions d'Héritage,' a comédie-vaudeville, in two acts, by M. Michel Anez; and 'Suzanne au Bain,' a one-act opéra, by M. Gustave Lafargue. The latter piece is quite successful.

HERR THEODORE GASZMANN'S prize drama, 'Schwabenstrieche,' has been performed at the Hamburg Thaliatheater, with great success. The time of the action is 1688, when the Palatinate was rendered desolate by the French incendiary, Melac, and it is in great part founded on the historical anecdotes of the valour and patriotism of the women of Schorndorf.

HERR BEHR, who has again given up the directorship of the Berlin Victoriatheater, is going to undertake the management of the Cologne Stadttheater.

At the Dresden Royal Hoftheater, two novelties were brought out last month—a one-act comédietta,

'Die Gouvernante,' by G. Rosen, and 'Die Feinde,' a three-act comedy, by Julius Rosen.

THESE are not the times wherein the death of a dancer attracts much notice. It is worth while, however, to chronicle the death of Paul, the successor of Vestris, whose triumph in the ballet of 'Flore et Zéphire' was one of the most remarkable on record. Madame Montessu, who subsequently to 1830, the period of Paul's retirement from the stage, became a terpsichorean star of the first magnitude, was his sister and his pupil. At the time of his death Paul was seventy-six years of age.

'L'ANGE DE VALDEMAR,' of MM. Philip Gille and Duprato, has been read at the Folies-Dramatiques.

'MARIA STUART IN SCHOTTLAND,' the tragedy written by Lieut. Wilhelm von Wartenegg, lately performed at the Vienna Burgtheater, was very successful, the last act especially gaining the favour of the audience.

NEXT month an interesting work will appear, entitled 'Das Norddeutsche Theater,' published by Weber, of Leipzig, and written by Herr Heinrich Laube, the director of the Vienna Stadttheater.

THE entire company of the Zarzuela Theatre of Madrid has been engaged for the theatre of Lima.

IN Ferrara, at the Arena Tosi-Borghi, a new comedy, in five acts, entitled 'Le Mogli,' was performed, for the first time, with much success. The author, Signor Alberto Anselmi, a young Piedmontese writer, and the principal actors, Signora Marchi and Signor Contini, were greatly applauded.

AMONGST new dramas lately brought out in Italy, Signor Braccio Bracci's 'La Morte del Conte Ugolino' met with a qualified reception. A similar fate attended the performance of Signor Scalvini's 'Il Banchetto d'Atride.' Signor A. Montignani's latest composition, 'Il Dottor Samuel,' was unsuccessful.

THE *Illustrirte Zeitung* announces that Herr Fr. Deutschinger, the Director of the Leipzig Theatre-School, has been appointed Director and Manager of the Society of Dramatic Authors and Composers; and that at the same time he becomes the editor of the official organ of the Society.

THE first performance, at Gratz, of Herr Sacher-Masoch's five-act comedy, entitled 'Unsere Sklaven,' was very favourably received.

THE *Illustrirte Zeitung* states that the Lobe-theater of Breslau has, since the 1st of October, been given over to a company. The artistic management of the undertaking will remain in the hands of the former director, Herr Th. Lobe, until he leaves for Vienna, where he has been engaged as actor and stage-manager for the new Stadttheater.

At the Belle-Alliance Theater of Berlin, a new series of performances of Herr Albert Lindner's tragedy 'Bluthochzeit' will take place this winter, that tragedy having been given last winter twenty-five times, with great success. The latest work of the same dramatic author, a German comedy in three acts, entitled 'Friedrich Wilhelm der Kurprinz,' is in preparation at Berlin, Oldenburg, and Posen.

THE new successful play, by Herr Bauernfeld, entitled 'Der kategorische Imperativ,' recently performed in Vienna, is in preparation at the Berlin Hoftheater. At the Royal Schauspielhaus of Berlin, on the occasion of the Schiller Festival, on the 10th of November, the Wallenstein Trilogy was performed, the performance occupying three successive nights.

THE performance of Lord Dundreary by Mr. Sothern, at Niblo's Garden Theatre, is very popular, and the play of 'Our American Cousin,' which has owed its previous success to the Asa Trenchard of Mr. Jefferson, appears likely to obtain a fresh spell of success.

THE Parsees, with all their zeal for Western culture have not been able to bear the appearance of two Parsee ladies on the National Theatre at Bombay. The leading members of the persuasion have caused them to be withdrawn.

IN Italy a society has been formed, in imitation of the German Society for Dramatic Authors and Composers, under the title of "Società per l'incremento del Teatro-Comico."

AN allegory, in one act, entitled 'L'Ospitalità di Fiorenza,' the joint composition of Signori Costetti and Carrera, performed by the Peracchi company at the Arena Nazionale, has shared the favour of the public with Signor Ferdinando Martini's proverb, 'Chi sa il Giuoco non l'insegna.'

AT the Teatro de la Alhambra, Madrid, the comedy 'El Pilluelo de Paris' has been very successful. Señora Pasquali and Señor Mayeroni, in the principal parts, were much applauded.

SIGNOR ALBERTO AGRESTI has published, in Naples, a work entitled 'Studii sulla Commedia Italiana del Secolo XVI.,' intended to prove that Italian comedy of the sixteenth century was original, and not the result of imitation.

ON the 1st of November an extraordinary morning performance was given at the Vaudeville Theatre, for the benefit of the widow of a dramatic author. Actors from the Théâtre Français and the Odéon also took part in the performance, of which the principal item was the first representation of 'Les Pelotons de Clairette,' a comedy, in one act, by Madame Louis Figuier.

A NEW comedy, in verse, by Signor Paolo Ferrari, entitled 'L'Attrice Cameriera,' has been very well received in Florence and in Turin.

#### ANTIQUARIAN NOTES.

*Nicholson the Printer.*—I should be much obliged if any reader of the *Athenæum* could inform me of the trade-sign of James Nicholson or Nycolson, a Southwark printer in 1526. I cannot find it in 'Typographia'; or, the Printer's Instructor,' by J. Johnson, 1824, nor in Dibdin's 'Herbert's Ames,' nor yet in Hotten's work on the subject of Signs.

R. TUCKER, M.A.

*Plato and Shakspeare.*—The writer of the article in the last number of the *Edinburgh Review* on Mr. Jowett's Plato says, "Shakspeare, in more than one passage, exhibits a genuine inspiration from Plato, however derived,—as, for instance, in his exquisite allusion to the "music of the spheres." I can point to one source from which Shakspeare probably did derive this particular inspiration. We know that Shakspeare was a reader of Montaigne, for his copy of the essays is preserved at the British Museum, with his autograph in it. In Bk. I. ch. xxii. will be found the passage given below. I have not access to the translation used by Shakspeare, and therefore quote from the original.

J. H.

"Ces philosophes estiment de la musique celeste que les corps de ces cercles estants solidés, polis et venants à se lescher et frotter l'un l'autre en voulant ne peuvent faillir de produire une merveilleuse harmonie, aux coupures et nuances de laquelle se manient les contours et changements des carolles des astres mais qu'universellement les ouies des creatures de ce bas endormies—par la continuation de ce son ne le peuvent, appercevoir pour grand qu'il soit."

I. xxii.

*The New Zealander.*—With reference to the letter in the *Athenæum*, signed Florence Marryat Church, may I be permitted to state the fact that there is something like an Irish New Zealander more ancient still than Macaulay's of London Bridge or Marryat's of Primrose Hill. In the 'Prophecies,' absurdly ascribed by the Irish peasantry to St. Columb-Kill, but which are certainly as old, at least, as the seventeenth century, it is foretold that the town of Kilkenny shall become a scene of desolation, and "O'Callaghan's horse-boy shall stand in the cathedral place, and ask, 'Where was the church of St. Canice?'"

JOHN G. A. PRIM.

TO CORRESPONDENTS.—E. L.—B.—R. E. O. D.—A. H.—P. S.—received.



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6 Egg Spoons, gilt bowls.....	9 0	12 0	12 0	13 6
2 Sauce Ladles.....	6 0	8 0	8 0	8 0
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1 Pair of Sugar Tongs.....	3 6	3 6	3 6	4 0
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"Intelligence,—or, as it has been called, intellectuality,—is an essential element of all Art, practical as well as creative, and of none more so than of Music. Its development should be zealously encouraged in this branch of education, which, however, can be, and often is, conducted without calling into action any of the higher attributes of the mind. The Rudiments of Music are generally learnt by rote: proficiency in singing or playing acquired by that which is equivalent to automatic action of the voice or fingers. This should not be. Students should be taught that all musical sound, whether vocal or instrumental, is intended to convey some definite meaning; they should be made to reflect upon every phrase they have to sing or play, and thoroughly to understand that intelligence is the very essence of our Art. Music can thus become an important means of mental training. It is in this respect that the system of instruction, now published for the first time in a complete form, will, I hope, be useful. The plan I have set forth seems to necessitate concentration of thought upon the subject of study; it affords assistance to the memory, and tends to cultivate habits of precision, observation, and comparison. These are advantages which speak for themselves. Experience has proved that, by writing exercises, pupils make steadier and more rapid progress than by the most frequent oral repetition of rules or notes. The hand and pen assist the eye and ear, and the result is more satisfactory than when the voice or fingers are guided by the eye or ear alone. I do not, for a moment, assume that this method will dispense with the necessity of vocal or instrumental practice; but as such practice becomes less troublesome and laborious if pursued with intelligence, it is evidently desirable, in teaching Music, to stimulate the faculty of thought. And that is the object I have had in view while writing the present Elementary Work."—*Walter Maynard.*

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Printed by EDWARD J. FRANCIS, at "THE ATHENÆUM PRESS," No. 4, Took's-court, Chancery-lane, E.C.; and Published by JOHN FRANCIS, at No. 20, Wellington-street, Strand, W.C.  
Agents: for SCOTLAND, Messrs. Bell & Bradfute, and Mr. John Menzies, Edinburgh;—for IRELAND, Mr. John Robertson, Dublin.—Saturday, November 12, 1871.